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# The Sketch

REGISTERED AS A NEWSPAPER FOR TRANSMISSION IN THE UNITED KINGDOM  
AND TO CANADA AND NEWFOUNDLAND BY MAGAZINE POST



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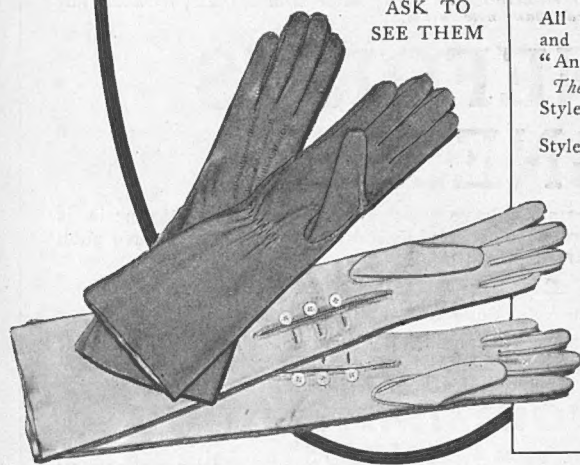
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# THE SKETCH



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No. 1554—Vol. CXX.

WEDNESDAY, NOVEMBER 8, 1922.

ONE SHILLING.



## MARRIED LAST WEEK, AT INVERNESS: THE HON. LADY LAWSON, FORMERLY THE HON. MAUD BAILLIE.

The marriage of the Hon. Maud Baillie, only daughter of Baroness Burton and Colonel J. E. Baillie of Dochfour, to Major Sir Digby Lawson, second Baronet, took place last week at St. Stephen's, Inverness. The bride, who wore a gown of old ivory velvet, was attended by six bridesmaids—Miss Lilian Mackintosh,

Miss Sylvia Portman, Miss Sylvia Johnson, Miss Baird-Douglas, Miss Collins, and Miss Robertson-Aikman—in blue, and a small page, Donald McLeod, in his clan tartan. After the ceremony, Baroness Burton and Colonel Baillie held a reception at Dochfour. Sir Digby and the Hon. Lady Lawson left for the Continent.

*Photograph by Janet Jevons.*



# Motley Notes

By KEBLE HOWARD ("Chitcol.")



"INVEST ME IN MY MOTLEY - GIVE ME LEAVE TO SPEAK MY MIND."

## Noise.

I hope these elections will be conducted with as little noise as possible. We are becoming a very noisy nation. The new Prime Minister is a quiet man—even quieter than his great predecessor. Let us hope he will restore the fashion for quietness in the happy but flustered land of England.

Our noises are not musical. They are harsh and ugly. The ordinary English voice—as distinct from yours and mine—when raised on high does not smite the ear with a pleasant effect. It is all very well for Latin races to make a noise. They love noise and thrive on it. Anglo-Saxons are preferable in a lower key.

I suppose jazz bands have something to do with the modern craving for noise. In Shakespeare's day the musicians discoursed sweet music. Music, indeed, was the food of love. In our day it has degenerated, here and there, into an emetic.

The war was very noisy. You would have expected a reaction from the terrible din of the war. Not a bit of it. Perhaps the drums of our ears became thickened and hardened during the war, so that nothing short of a loud noise will penetrate them. But that would not explain why children are so devoted to noise. There seems to be no accounting for anything in the mutable fashions of humanity.

I wish I knew the address of the Society for the Suppression of Noise.

**Noise and Milk.** Take milk. I don't mean that literally. Very few grown-up people can take milk with comfort. When I say "Take milk," I mean, of course, "Let us instance the case of milk."

Milk is a very soft, gentle fluid. It is food for babes. It is, or should be, extremely pure. It is a word beloved of poets. It is a symbol for all that is sweet, and lovely, and soothing.

Yet milk, from first to last, is responsible for more noise than any other fluid used by man. The running brook makes very little noise. Wine, whisky, and beer can be concocted, I believe, quite silently. But milk is always associated with noise.

The noisiest domestic animal we possess is the cow. The trumpeting of a cow, euphemistically called "mooing," can be heard much further than the squeal of a pig or the crowing of a cock. It is a horrible noise.

Even the very best cows—say, from Alderney—cannot deliver themselves of a musical moo.

When you have taken the milk from the cow it (the milk) is put into milk-cans. Is there any noisier weapon known to man than a milk-can in the hands of a railway porter? No wayside station but reverberates from morning to night with the din of rolling, empty milk-cans.

## The Musical Dairy.

Have you ever lived near a dairy? I am not talking of those cool, dark, flagged places at the back of farms, but the milk-depot which is known in towns as the dairy. It is frequently the noisiest place in any street. The noise begins at half-past five in the morning. The dairy-men—God save the

That is the way it is done, save in the case of well-conducted dairies. But not yet have we finished with the clamour of milk. The milkman has yet to start on his rounds. A milkman cannot deliver milk in silence. He has a peculiar falsetto cry, generally known as "Milk O!" which pierces any door and most walls. He knows perfectly well how much milk to deliver and where, but it is a tradition that milk must be treated with noise, and so we get the perpetuation of that idiotic cry.

## Bag-Pipes.

Just as I had paused for breath after completing the last paragraph a strange and insistently penetrating noise came to my ears. I listened. The sound came nearer. Could it be? Yes, it was—bag-pipes!

Really, this is the limit. Bag-pipes at twelve o'clock in the morning in a quiet London street. Why? What is the reason of it? What have we done to deserve bag-pipes in Pomander Walk at midday?

"The pipe upon which the melody is performed is called the 'chanter,' and is fitted with a double reed. The other pipes, called 'drones,' which sound simultaneously with the chanter, have a single reed, and produce only one note each; but these pipes can be tuned to certain intervals, thus producing a continuous and unvarying accompaniment to the melody."

I have a very great respect for Scotland and all that is Scottish. I have never received from the Scottish, when within their borders, anything but kindness and the most charming courtesy.

Their national instrument is very beautiful, and entirely suited to their wild moors and majestic hills. The

drone, in particular, which produces a continuous and unvarying accompaniment to the melody, stirs the heart of every loyal Scot.

But I would just like to put this question to my Scottish friends: Do you think the bag-pipe the best possible instrument for a quiet street in London in the very middle of a working morning? If not, could you manage to arrange with your magnificent pipers to return to their own rugged hills, far from the haunts of the unappreciative English, and give me a chance to do my duty in that state of life into which I have stumbled?



"ROLLING BACK FROM RIO" IN A HURRY FOR THE ELECTION:  
M.P.s AND OTHERS ON BOARD THE R.M.S. "ALMANZORA."

Our snapshot shows a group of M.P.s and other distinguished folk who went to Rio de Janeiro for the Brazilian Centenary Exhibition, and have had to hurry back on board the R.M.S. "Almanzora" in order to get home in time for the election. The names, reading from left to right, are (back row)—Mr. F. Holroyd, Sir John E. Thornycroft, Captain L. T. Neary, Mr. E. Van Peborgh, Mr. S. Orti, Mr. E. G. Paull, Mr. J. H. Clegg; (middle row)—Sir P. Wigham Richardson, O.B.E., Lady Hamilton, Lady Cochrane-Norton, Sir George Hamilton, Lady Richardson, Miss Nash, Miss Poore; and, in front, Mr. A. B. Campbell, Mr. W. L. Chance, Mr. E. P. Horsey, and Mr. Emilio Cesares.—[Photograph by Alfieri.]

mark!—have tempers permanently soured by having to get up when some people are going to bed and the virtuous are about halfway through their first sleep. These dairy-men matutinally revenge themselves on society by murdering sleep with milk-cans. If you go to bed late enough, or get out of bed early enough, you can see them doing it. They raise the can high in the air, a fiendish grin transforming their features till they resemble devils in hell. Then they dash the can to the pavement, where it bounces and bounces and bounces until the milk is half-churned and the whole street is writhing in agony.

## A Family Study.



WITH MURTOGH AND ERANIA: LADY EVELYN GUINNESS.

Lady Evelyn Guinness is the wife of the Hon. Walter Guinness, D.S.O. (and bar), the new Under-Secretary of State for War, youngest son of Lord Iveagh. She is the daughter of the fourteenth Earl of Buchan, and was married in 1903. Our family study shows her with her second son, Murtoogh, born in 1913, and her baby daughter, who is now in her

third year. Bryan Walter, the eldest of the family, was born in 1905. The Hon. Walter Guinness has had a distinguished military and political career; he has sat for the Bury St. Edmunds Division of West Suffolk since 1918, and is again standing for this seat, which is the natural one for him to hold, as his English home, The Manor House, is at Bury St. Edmunds.

*Portrait Study by Marcus Adams, The Children's Studio, 43, Dover Street, W.*

# The Jottings of Jane; Being "Sunbeams out of Cucumbers."



## Prospects on the Riviera.

I hear great things of Captain Ramsden, the new Joint-Master of the Southwold. An exceptionally large field turned out after meeting at Edlington on Tuesday last, and as there is a capital show of foxes in that country, the season's prospects are decidedly good. So said one of my dancing partners at the Embassy last night. And another was just off—yes, actually to Monte Carlo already, where he will certainly find no one else, unless it be, of course, Baroness Orczy, who lives nearly all the year round at her charming villa, the Villa Bijou. In fact, she gave a party the other day which included Lord and Lady Mar, Admiral Sir Sydney and Lady Eardley Wilmot, and Vice-Admiral Sir John and Lady Parry; but sailors always *do* seem to prefer a place before the season has started.

On the other hand, I hear that Cannes is already sitting up and opening its eyes—all the villas being prepared and the hotels got ready for what they hope will be a record season. The Grand Duke Cyril has already arrived with the Grand Duchess at his villa. And all the usual people are expected from the four corners of the earth; and actually the hotels talk of bringing their prices to within the average means of people like you and me!

**In London.** But London is good enough for Jane yet awhile—with a couple of days' hunting now and then and a week-end in a jolly country house. This week we have—on Thursday—Miss Joan Cavendish-Bentinck's wedding to Mr. Reginald Hervey Hoare, the First Secretary of our Legation at Warsaw. And, of course, the dear old Lord Mayor's Show on the same day; and the Armistice Day Ball on Saturday at the Hyde Park Hotel, with a Russian Sunday wedding—that of Princess Catherine Galitzine to Mr. J. A. Campbell—at the Russian Church in the Buckingham Palace Road. Then *next* week (the 15th) we have Mrs. Arthur Sassoon's dance at her house in Albert Gate, and so many charity functions that space forbids their mere mention—even if Jane's senses were not altogether tied up with tangled politics still.

"If humble pie has to be eaten, bolt it whole," said Maurice Hewlett. So Jane—whose soul has been touring England making eloquent and rhetorical speeches with this and that embryonic Chatham—for the sake of *The Sketch* has kept her physical body here in London conscientiously attending every single frivolous party to which she was bid! Not that the parties weren't fun; but everything these days is in knowing exactly what this and that Cromwell really meant when he said this or that ambiguous polysyllabic thing. And how can you hear at the Embassy Club? But before she forgets it she must tell just one little story about the late Father Bernard Vaughan—not that *he* was a politician, unless preaching on the Sins of Society could have been called propaganda for the Labour Party. A priest in a northern town, anxious to prove to Father Vaughan how well his school-children were instructed, asked one little chap to explain the Sacrament of Marriage. "Holy Matrimony," came the answer, "is a period of suffering and torment you have to go

through—a *man* has to go through—in order to prepare for a higher life."

"You silly boy," said the priest, "that's purgatory—not matrimony."

"You never can tell," said Father Vaughan. "The boy may be right, after all."

That's the story Jane's dancing partners have told her all this week—just when she was beginning to imagine, too, that they really were tired of being bachelors and liked her more than just to dance with. . . . And she retorts with Hubert Bland's distorted aphorism: "It is not the memory of your loves, but the recollection of lost chances, that writhes



1. During the recent hair-dressing exhibition Angela kindly acted as a model upon whose head transformations were arranged. She was particularly delighted with a dark Victorian transformation.

and rankles." And, somehow, they drift into politics after all, and somebody insults the House of Lords, and Jane remembers Violet Tweeddale's immortal answer: "There is only one cure for the man who shouts 'Down with the Lords!' and that is to thrust a peerage down his throat and silence him for ever." And then one gets back to mere gossip again, and over a cigarette between dances hears all the news. How more and more sympathy has been expressed for Lord and Lady Massereene and Ferrard on the loss of their historic home, Antrim Castle; how Miss D'Arcy saved her life only by jumping from her bed-room window, and the rest of the house-party, alarmed not a moment too soon, escaped in very scanty clothing, and were taken in eventually by various neighbours for the rest of the dramatic night. It is too sad to think of the strenuous but futile efforts of everyone to extinguish the flames; and poor Lord Massereene's own feelings may well be imagined as he powerlessly beheld his seventeenth-century seat razed to the ground, with all the Charles I. heirlooms and the Speaker's Chair from the old Irish House of Commons. Fortunately, the historic Mace—also

held by Lord Massereene—had been removed shortly before the fire. It is at least consoling to be told that Lord Massereene does not attribute his loss to incendiaries, as was the case with Shane's Castle, the seat of the O'Neills, earlier in the year. Lord Massereene is, of course, the Deputy Leader of the Ulster Senate, and has thrown himself most heartily into the work of the Northern Parliament. Lady Massereene was, before her marriage, Miss Ainsworth, a daughter of Sir John Ainsworth, and is indispensable at our amateur *tableaux vivants* charitable matinées in London, being one of the tallest dark beauties in Society. I think her most successful representation was Beatrice d'Este several years ago. Their town house is at Lancaster Gate—now let to the Park Lane Club—a decidedly modern house, not to say futuristic, with an orange-and-black boudoir, a yellow-and-blue bed-room, and a more orthodox white drawing-room, into which Lady Massereene has, however, introduced a novel note by the erecting of golden Venetian (or are they Florentine?) gates. During the war Lord Massereene was an A.A. and Q.M.G. somewhere at the base in France, and Lady Massereene commanded the Canteen Section of the Woman's Legion under Lady Londonderry.

## Coming and Going.

Jane saw Lady Titchfield the other day, about to leave London for Oakham, where she and Lord Titchfield propose to hunt this winter with the Cottesmore, the Quorn,



2. So much so that she decided to wear it in the future, and, so attired, set off to a fine party. She thought Bobbie Barnes would admire it a good deal, and that it might even recapture Algy's wandering affections, as it made her look rather like his adored Pêche.

and the Belvoir, from Ranksborough. And, just back in London, Lord and Lady Lindsey, who have been for some time at Uffington House, Stamford. And it was indeed with envious eyes that Jane beheld the last of the Duke and Duchess of Peñaranda for a while. They have departed for Guadalperal, their sunny home near Toledo; and here we are in London beginning all those old colds again, and all the talk is electioneering talk, and actually only *one* little unpolitical party did Jane hear of in London throughout the week.

#### Lady Hadfield's Dance.

It was at Sir Robert and Lady Hadfield's charming house in Carlton House Terrace—a little dance that was, however, kept up until well after three o'clock in the morning. The Duke and Duchess of Marlborough were there, the Duchess in pale pink, still not quite recovered her health, but in excellent spirits. And Lord Alington brought his sister, Miss Lois Sturt. Lord and Lady Greville were welcomed warmly by all their friends, as they are only in London for a short time, having disposed of their house in Belgrave Square. Lord and Lady Churston danced till very late, and so did Lady Gort, in spite of the fact that she was rushing off early next morning somewhere to hunt. And Lady Ross was there, and Colonel and Mrs. "Dosey" Brinton, and Miss Myrtle Farquharson, and Colonel and Mrs. Ambrose Dudley, and Lady Marion Cameron, who, I hear, was looking quite lovely, all in a new, rather autumn-leafy, tint of brown; and Mrs. Auberon Kennard, Lady Hadfield's inseparable friend, who always helps her a great deal with her parties; and Lord Greville's clever and popular niece, Mrs. Barran, who, under her maiden name of Auriol Hay, has published some quite charming verse in both French and English, besides contributing numerous interesting articles to the daily Press occasionally.

And one afternoon Jane saw the Duchesse de Château Thierry, with her young daughter, rushing off to some party or other. I hear she wants to let her pretty little house in Lower Belgrave Street that was once occupied, I am told, by Whistler. But whether by Whistler or another, it most certainly *has* been occupied by an artist. The flat roof over the back part of the basement has been used for a really perfect studio, with a glass roof and three walls entirely of glass, and now makes a delightful winter-garden.

"Mid-Channel." And Jane has been to the play—"Mid-Channel," at the Royalty—but this must be described or criticised on its proper page. For Jane only to record that she saw Mr. Rafael Sabatini there, Sir Vincent Caillard, Sir Frank Swettenham, Sir Frederick Macmillan, Baroness d'Erlanger, and that delightful playwright author, and her favourite contributor to *Punch*, Mr. A. A. Milne, whose own comedy, "The Dover Road," is still having such a great success at the Haymarket.

Mr. Anthony Prinsep was also taking a great interest in "Mid-Channel" from his stall, while near by I saw Mr. Godfrey Tearle, Sir Lenthal and Lady Cheatle, Lady Laking, and Sir Arthur Lever—all enthusiasts of the theatre.

Next morning I saw Lady Decies, who had just returned from a long stay in Scotland. She has now, however, left for Paris, and expects to be there several weeks, so we shall know whom to look to for the very latest fashions!

But Biarritz is, I hear, the place to visit now if you would see what is being worn. Smart women from all countries—but especially from Paris and Madrid—are there

now, still wearing in the evening long embroidered crêpe-de-Chine shawls, but more often quite plain crêpe ones, fringed with ostrich feathers that quiver as you move "with an indescribably pretty effect," as a young man has assured me. And Bakst and Diaghilev drawings are again influencing clothes with strange embroideries and vivid colours—a kind of Oriental mystery mixed with old Byzantine gorgeousness. Then there is the new Denisette crêpe, and for jewellery still jade, coral, lapis-lazuli, and more than ever, pearls, pearls, pearls, and always pearls.

#### Mere Men.

Among the mere men Jane has seen last week in London are Lord Altamont, Lord Sligo's son and heir, who has now left for India to join his regiment; Lord Ypres, who has gone over to Paris for a few days; and Lord Howard de Walden, very pleased over the advent of his new daughter at Seaford House, where, on inquiry, I find that both Lady Howard



3. But it was singularly unfortunate that, when Angela was innocently waiting for Bobbie in a secluded spot, Algy should appear instead, remarking passionately, "Darling Pêche, at last!"

de Walden and the baby are going on very well. Then Jane saw Lord Cheylesmore, *en garçon*, as Lady Cheylesmore has left for America for a little visit; and a great personage from Paris has just told her that there is a rumour that soon Sir George Grahame, our present Ambassador in Brussels, may be returning to Paris as the successor of Lord Hardinge. My informant said he was as much wanted in Paris as he had been acceptable in Brussels. But it is early days to prophesy.

Talking of Sir George Grahame reminds me of a little remark our Queen is said to have made on her way to lunch at the British Embassy in Brussels early this year. "What a great pity the Ambassador is not married—a nice wife would be such a great help to him." But, after being the gracious guest of the bachelor Ambassador, her Majesty is credited with having said: "I don't think it signifies in the least that he is not married. Everything was perfect."

Personally, I always think bachelors, for some unaccountable reason, get far more out of servants than we do. It may be that their housekeepers take more pride in their work, feeling full responsibility, than when the lady of the house superintends every minute detail herself. Lady Londonderry is back in London for a while—principally to see her father, Lord Chaplin, who has been ill since the cold weather set in. He now resides altogether at Londonderry House, and takes as deep an interest in the Conservative Party as ever.

And Lord and Lady FitzAlan of Derwent have returned to London from Peper Harow, Lord and Lady Middleton's country seat at Godalming, where they have been visiting. Lord and Lady Lamington are also back in London after their long stay at Lamington, their residence in Lanarkshire; and Sir Samuel and Lady Hoare—Sir Samuel is now the Secretary of State for Air; and Lord Forbes (who was Sir Archibald Williamson until he was given a peerage recently), being heartily congratulated on the arrival of two grandsons on the same day—a son to each of his own sons, Kenneth and Gerald, which certainly seems to ensure the succession of the Barony.

And Jane saw the motor piled with luggage of the young Baileys, Lord and Lady Glanusk's son and daughter-in-law, the lucky couple just off with the Glanuks to fish in Jamaica, where Jane's soul has been basking in the sun ever since the east wind froze the marrow of her bones here in London. Now the blinds are down in their house in Chesham Street, and the very look of it sets one's blood boiling with *Wanderlust*.

Travellers. Talking of travellers, Lord and Lady Sligo have decided to spend the winter travelling round the world, and hope to leave England early in December, returning only at the end of the spring.

And Lady Guillemard and her sister, Miss Walker, are just off to Singapore; and Sir "Tom" Bridges, quite one of the most popular men in our Empire and an ex-Artillery officer who also served with the 4th Hussars, has gone to take up his duties as Governor-General of South Australia in succession to Sir "Archie" Weigall. It is a five-year appointment—"A devilish long time to be out of England," as one of his junior staff remarked. But I hear that six months' leave is granted halfway through the appointment. During the war Sir "Tom" lost a foot and was wounded several times more, and wound up by going to Washington on a military-political mission; and he is, I think, one of the few soldiers who know as much about politics as about his own lifelong profession. But we shall all miss him dreadfully here.

Charity balls still go on. The other night the one organised by Lady Fulton and Mrs. Percy de Worms was, I hear, a great financial success. It was in aid of the Waifs and Strays—a charity whose functions always do manage to attract. Lady Shaftesbury took a party. Princess Helena Victoria dined with Lady Alington for it. Cora Lady Strafford (in black velvet) took a party of youthful dancers. Lady Mary Strickland, looking her best in black crêpe marocain with embroideries of green and silver, arrived early, as did also Lady Ossulston and Lady George Cholmondeley, who had arranged the seventeenth-century dances; and Mrs. Benjamin Guinness, who was responsible for the tableaux. It was altogether a very successful affair, and everyone enjoyed it immensely, for the dancing craze has not been killed by politics!

IRREPRESSIBLE JANE.



### TEA AND A MANNEQUIN PARADE: THE LATEST

Isobel is responsible for a new form of social amusement, and there is now a novel alternative attraction to afternoon bridge parties or *thés dansants* "on offer" to the smart woman in London. The latest craze is to attend a tea and mannequin parade in one of the great West End hotels. Our double-page drawing illustrates a function of this kind held at the Hotel Metropole in order to exhibit model gowns from Isobel, of 4, Maddox Street. The guests sit down to a leisurely tea, while the mannequins, in their lovely gowns, file by and posture elegantly on the ball-room floor before them. The dresses which we show in our drawing illustrate the grace and beauty of the latest edicts of fashion. On the left may be seen an evening gown of jade-coloured chiffon velvet. Its lines are simple, and the low waist is accentuated by the



### ALTERNATIVE TO AFTERNOON BRIDGE.

jewelled ornaments which catch the draperies on one hip. The cloak worn with this model is a sumptuous affair trimmed with chinchilla and lined with silver and jade-green shot tissue. Rich materials are well to the fore at the moment, as the cloth-of-silver gown at the foot of the stairs goes to prove. It is adorned with black velvet and handsome diamanté buckles on the hips, and is an extremely distinguished creation. The débutante frock shown on the stairs is well worthy of notice, as it is carried out in blue crêpe beauté, with panels of georgette, and is made in Early Victorian style. The gown in the foreground is built of black georgette adorned with diamanté, and the model on the extreme right is a draped dress of chiffon velvet in brilliant flame colour.—[SPECIALLY DRAWN FOR "THE SKETCH" BY C. E. TURNER.]

# Maid·of·Honour to the New Lady Mayoress.



MISS WINIFRED NEWTON.



MISS NANCY TOWNEND.



MISS ENID ROLL



MISS VIOLET MOORE.



MISS DAPHNE DOWDELL.



DOREEN GREENAWAY.

MISS ROSEMARY SMITH.



MISS ELSA VENNER.

Our page shows the Maids-of-Honour to the new Lady Mayoress, who will be on duty on Lord Mayor's Day—that is to-morrow, November 9—when Mr. Alderman Edward C. Moore becomes Lord Mayor of London with all the civic pomp and circumstance which the historic ceremony entails. Mrs. Edward C. Moore, the wife of the new Lord Mayor, counts her

daughter, Miss Violet Moore, among her Maids-of-Honour, and has two little girl attendants in Miss Doreen Greenaway and Miss Rosemary Smith. Miss Smith is the elder daughter of Lady Kathleen Studd and of the late Mr. G. Keith Falconer-Smith. She was born in 1912, and is a grand-daughter of the fourth Earl of Leitrim.

Photographs by Blake Studios.

# Bonzo's Latest: This Week's Studdy.



## TAKING THE COUNT.

A large number of readers have shown themselves curious as to the name of the famous Studdy Dog. To satisfy them, we announce that his name is Bonzo.

SPECIALLY DRAWN FOR "THE SKETCH" BY G. E. STUDDY.

1852.



THE TIMID MOUSE OF YESTERDAY.

DRAWN BY ARTHUR WATTS.

1922.



THE TIMID MOUSE OF TO-DAY.

DRAWN BY A. WALLIS MILLS.

## The Model Sapho.



ACTRESS, AND SITTER TO EPSTEIN: MISS MEUM STEWART—OF "PHI-PHI."

Miss Meum Stewart plays the part of Sapho, one of the models who frequent Phidias' studio in Athens-at-the-London-Pavilion. She has not only appeared in a number of Mr. C. B. Cochran's

revues, but is well known in artistic circles. Mr. Epstein, the famous sculptor, has made several portrait busts of her. Our photograph shows her in one of her "Phi-Phi" dresses.

*Photograph by Yevonde.*

## On Taking Divots: A Fallacy.

By R. Endersby Howard.



**A Mode.** One of the questions on which golfers—even players of the highest rank—seem destined for ever to differ concerns the necessity, or otherwise, of lifting a divot when executing an iron shot. There are thousands of people—tens of thousands—to whom the taking of a piece of turf with a mid-iron, a mashie, or any kindred club is as much a sign of good form as the wearing of correct clothes on a ceremonial occasion. They cultivate it with an assiduity born of profound faith in its importance; they set out deliberately to raise a small chunk of earth in the passage of the club-head at the impact, as though excavation; with all its misfortunes for a well-tended fairway, offered no alternative to a golfer who wanted to accomplish his shot properly.

### Greater and Lesser Evils.

Whether this scarring of the soil deserves all the pomp and license that it possesses is a nice problem. The methods of some of the greatest players that ever lived suggest that it certainly need not be encouraged as a mark of excellence, however patiently it may have to be borne in its most aggravated form by the devastating swipes of beginners who dig up pieces of ground not in the exposition of scientific theories, but in the misfortune of bungling their shots. All that the committee of a club can do is to lump the intentional divot-takers with the unintentional, and remind each that it is the golfer's first duty to replace, and press down firmly with the foot, any piece of turf cut up in the act of playing. The green-keeper can regard the operations only with resignation born of long suffering, and bless the good souls who do their best to repair the injury they inflict on his beloved fairways. He knows that the bad players cannot help themselves. And if the good players impose damage in a lesser degree in pursuance of a well-thought-out scheme for producing the best kind of iron shot—well, they are at any rate the lesser of two evils.

### Practising the Art.

Possessing the inborn faculty for hitting a ball truly—which, when a thousand theories have been exhausted, is the quality that counts for most in ball games—it is conceivable that they would be even better golfers if they were to modify this faith

in the scientific taking of divots with iron clubs. The other day I read an article by an accomplished amateur player who gave some interesting advice as to the best means of indoor practice during the winter. He suggested spreading plasticine on a board to the depth of about half-an-inch for the purpose of practising the art of taking divots with an iron club—the club would cut through plasticine as easily as through turf. And, he said, "The professional punches the ball into the ground when using a mid-iron, and invariably removes a large divot from in front of the original position of the ball."

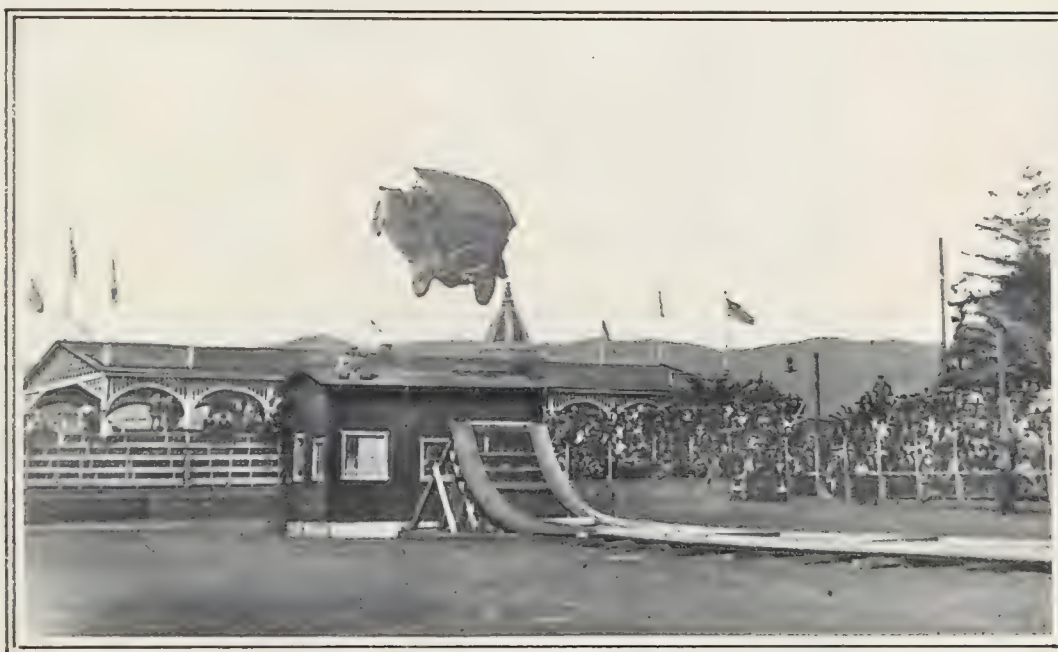
### A Ground-Grazing Shot.

My experience, after having watched the leading professionals for more than twenty years, is that this is the very last thing they do. At least, if they do it, they play the shot badly—for them. This stroke, in which the club comes into contact with the

**Two Examples.** You have only to follow a first-class professional for a round to realise the fallacy of this divot-lifting. How often does Abe Mitchell cut up a piece of turf? I cannot remember a single occasion when he has done so, and I have seen him play dozens of rounds. The Sandy Lodge Club, at Northwood, submits gently to the notice of its members printed copies of a letter from Harry Vardon on this subject. Vardon contends in his communication that, given firm, tolerably dry soil—such as is to be found nowadays on plenty of inland courses, as well as on seaside links—there is not the slightest need to take a divot. All that you need to do, he says, if you are playing well is to take the ball cleanly, merely grazing the turf instead of digging into it. And he offers to play a round without lifting a piece of soil anywhere. This is simply a proof of the fallacy of the divot theory which is held so widely.

### Kirkwood's Way.

So much, then, for the belief that, in order to play a correct iron shot, you must take the top off the earth's crust. There are plenty of famous players who only just touch it. I should say that Joseph Kirkwood, the Australian champion, hits the ball higher up—that is, nearer to its centre—than any other golfer in the first-class ranks. As a result, his club comes into contact with the ground farther in front of the ball than in the case of any other distinguished golfer who sets out to secure this effect; and when at last it does touch the turf, it passes lightly over the surface. That is when he is playing well, and in this way he secures



LOFTED—AS THOUGH WITH A GIANT MASHIE: A CAR WELL OVER A 15-FT. HOUSE.

This new motor thrill comes from the "other side," and is the latest sensation which the inhabitants of Idora Park, Oakland, Cal., have been able to enjoy. A small touring car, running under its own power, was made to speed along a track, up an incline, and leap over a house 15 ft. high. It is said that this trick can be repeated with a certainty and precision which all golfers would like to imitate when trying what sounds much easier—to pitch a wee sma' ball over an insignificant bunker on to a green.

Photograph by Underwood and Underwood.

ground only after the ball has been struck, is known as the "push shot"—a poor example of nomenclature (since there is no "push" about it) but a name that serves. And when it is played at its very best—as by Harry Vardon and James Braid in their heyday—no semblance of a divot is lifted. The club-face strikes the ball a descending blow (just before it reaches the bottom of the arc of the swing) and the ball as it starts forward is pinched between the club-face and the turf. That applies the back-spin and control. The club comes into contact with the turf an instant later; but, far from raising a divot—which would tend to check the whole movement—it merely grazes the tops of the roots of the grass. There is nothing to replace. You would hardly know that an iron club had been at work on the spot. I am describing the iron shot as I have seen it played time and again by the best players as they mean to play it.

the lowest-flying back-spin mashie shot to be seen anywhere. You would think from the "flat" altitude at which the ball shoots off that it simply must run when it alights on the green; but it does nothing of the kind—it claws strenuously at the turf from the effect of the back-spin, and stops. Arthur Havers probably makes a longer mark in front of the ball than any other prominent player. He sometimes grazes the ground for eight or nine inches. That may be the result of his long reach. But, at his best, he does not raise a divot.

### Police!

At St. Andrews the penalty for cutting up turf when playing and not replacing it is "suspension of right or privilege of playing golf on any of the golf courses for such period as the magistrates may determine." It is a sorry commentary on modern methods when the magistrates have to sit in judgment on divot-takers.



# The Clubman. By Beveren.

## A Story of the First Lord.

The election is in full swing now, and is not proving the tame affair that many people expected it to be. Mr. Lloyd George and Lord Birkenhead seemed bent on "personalities," and all-round retaliation has set in. One thing certain is that, whichever party wins, there will be an Opposition, and a keenly watchful one, too. And everyone agrees that that will be a good thing for the country.

I have just heard a story of the new First Lord of the Admiralty, Colonel L. S. Amery. It is new to me. I hope it is true.

At one period of the war Colonel Amery was sent out to review and report upon the situation in the Balkans. The visit of a representative of the British Government was not, apparently, popular with those in command. Anyway, Colonel Amery was received with ceremony and politeness by a Chief of Staff, who said, "I understand you wish to know all about the Balkans. Well, I don't think I can do better than recommend you to read this little book. It really explains all there is to know about the Balkans."

Colonel Amery bowed and thanked the officer. Then he looked at the book. It was one written by himself.

## Hyde Park.

Cynics have had much to say of late about the dangers—for men—of Hyde Park at night-time. Even Colonel Percy Laurie, the Assistant Commissioner of the Metropolitan Police, had to laugh when a seeming innocent at a dinner-party the other night inquired, "Is it true that there is to be a new regulation compelling members of West End clubs to have their passports *viséd* before they cross the Park at night?"

## Wal Pink at Marlborough House.

Mr. Wal Pink, who succumbed with such tragic suddenness to double pneumonia and pleurisy while assisting Mr. Albert de Courville to produce a new revue at Sheffield, was a man whom you could respect as well as like. He must have made a good deal out of his revues, but he never left the suburban home where he went to dwell twenty-seven years ago, and to the end he was a man of the simplest tastes. Fishing was his hobby, and he was a genuine authority on Izaak Walton. De Courville once said of him that he knew every method, every possible device of obtaining a laugh from an audience. That is true. It might also be said that Wal Pink, though his humour was broad and sometimes boisterous, never allowed suggestiveness or uncleanness in his productions.

His very last appearance as an actor was at Marlborough House in one of his own sketches. He told me the story himself. It was before the war. The King of Denmark was in England, and Harry Tate's "Motoring" was included in a "command" performance at Marlborough House.

At the last moment there was no one to play the part of the policeman, "and,"

explained Mr. Pink, "Harry said that I must play it myself."

"And I had to confess that my part was spoiled by the King of Denmark. Just before the policeman comes on the lamp is knocked off the motor-car, and the policeman has to tread on it or trip over it."

"But that evening the lamp, when it was knocked off, rolled close to his Majesty, who was sitting in a chair in the front row—there was no stage, mark you—and he courteously picked it up. But my entrance was robbed of its full effect."

## "Your Car, Not Mine."

Another time Harry Tate and Wal Pink motored up to Coventry to see a new car which was being built for Mr. Tate.

"Wal," said Harry on the way there, "I shall give you this car when the new one's ready."

"Oh, no, Harry," replied Mr. Pink. "You

be a walk to the nearest town to secure expert assistance. After ten minutes of futile endeavour, Harry Tate emerged from underneath the car. He seemed as annoyed with himself as he so often appears to be when on the stage.

"Look here," he shouted to Wal Pink, "why am I doing all this for you, working like a nigger? It's your car, not mine. Yes, it is! I gave it to you this morning!"

## Mr. Cochran's Book of Reminiscences.

Mr. C. B. Cochran is the latest celebrity to write his memoirs. They are to appear first in serial form, weekly. I have seen some of the earlier chapters, and they are most entertaining, for "C. B." has had a varied life, and has met and been good friends with people in every branch of life. He has been a showman on the small scale, and in his later years has carried through big "deals" with a calmness and a courage that go only with character.

While in America this visit he has seen the two musical pieces, "Shuffle Along" and "The Music Box," which he is bringing to London. I have seen a letter from him in which he says, "'Shuffle Along' has the best score of any light musical entertainment I have heard for many a year. It is a masterpiece. The singing of the coloured people is superb, and London has never seen such dancing. I shall do this show at the Oxford next May or September. The exact date depends upon the length of the run of the show in Chicago. I shall put 'The Music Box' on at the Palace about the beginning of April."

## Rare English in America.

Mr. Cochran comments on the increase of cosmopolitanism in New York. "One thing that strikes me more than ever," he says, "is the rarity of hearing the English—or should I say American?—language spoken without a foreign accent. This, of course, applies to New York, and not necessarily to the United States as a whole. On the journey out on the *Berengaria* Knoblock and myself were practically the only people who spoke English."

## The Public School Type.

Occasionally a railway carriage is a great place for hearing points of view. A few days ago I was coming up to Waterloo. In the carriage three young officers were discussing the value of a public-school education. One of them—I gathered he was a barrister, and he mentioned he had been at Westminster—argued against, and he quoted Mr. Lloyd George and Lord Birkenhead as leaders of public opinion who had never been to public schools.

The second young officer spoke hesitatingly, but he said other nations envied us our public-school system. At any rate, it gave us officers in the war.

"Yes, it produced So-and-So," said the first officer scornfully. "Look at him. He went to Wellington."

"Oh," said his hesitating companion; "but would you include Wellington with Eton and Winchester, say?"

I felt I had heard enough, and composed myself for sleep.



MAKEDA WITH HER HEAD-DRESS OF THE THOUSAND EYES: MME. ASTAFIEVA IN HER QUEEN OF SHEBA COSTUME.

Makeda is the legendary name of the Queen of Sheba. Mme. Astafieva will wear this wonderful costume when she appears in the Ypres Ball Pageant at the Albert Hall on Nov. 30. A great feature of the costume is provided by the wonderful head-dress adorned with peacock's feathers, each with its blue-and-green eye. The back view of the dress is shown on our facing page.

Photograph by Mauld and Fox.

are very kind, but I couldn't accept such a gift."

"Yes, Wal; I should like you to have it. We've been friends for a good many years now—and I should like you to have the car. It's yours. It's yours."

Nothing further was said. The visit to Coventry was completed; the homeward journey was begun. At some lonely spot, miles either way from a village, the car broke down. Harry Tate nobly did his best to put matters right. Meanwhile, Wal Pink walked up and down to keep himself warm, admired the scenery, wondered if there would have to

## The Queen of Sheba's Back.



AS SHE WILL APPEAR IN THE YPRES BALL PAGEANT AT THE ALBERT HALL: MME. ASTAFIEVA.

The Queen of Sheba is beginning to be a character we associate with the Albert Hall. The combination seems improbable; but the famous "Queen of Sheba" film was first produced at the Albert Hall; and at the Ypres Ball on November 30 another representation of the beautiful Queen of the South will be seen,

as Mme. Astafieva, the famous Russian dancer, is appearing as Makeda in the pageant to be held at the ball. Our photograph shows the back view of her costume, which is a remarkable and magnificent one; and we illustrate the front view of the costume on our facing page.—[*Photograph by Maul and Fox.*]

# Retriever Trials, a Shoot, and an Opening Meet.



MRS. GRIFFITHS BOSCAWEN, LADY HARRIS, LADY ALEXANDRA PALMER WITH REMLAP WIDGEON, LADY HAMPDEN, MRS. FLETCHER WITH MAC OF BRONWYLPA, MR. GREENWELL WITH AMBER DUSK, AND MR. SHARP WITH MISS CODD'S NORANBY JUDITH.



WITH MR. HERMON AND HIS CHAMPION BALCOMBE BOY: SIR CHARLES AND LADY NALL-CAIN OUTSIDE THE LAKE COTTAGE.



AT SIR CHARLES NALL-CAIN'S SHOOT: COMMANDER FORBES' SMALL SON ACTS AS LOADER TO HIS FATHER.



WITH THE GUILDFORD AND SHERE BEAGLES: LADY PETRIE AND HER DAUGHTER VIOLET, SPRINTING AFTER HOUNDS.

The Golden Retriever Trials were held at The Node, Welwyn, the residence of Sir Charles and Lady Nall-Cain. Lady Alexandra Palmer, whose Remlap Widgeon competed, is the second daughter of Lord Lincolnshire, and Lady Hampden is the wife of the third Viscount.—Mrs. Forbes is

seen with her husband and son.—The opening meet of the Guildford and Shere Beagles took place at the White Horse, Shere. Lady Petrie, is the wife of Sir Edward Petrie, and Miss Violet Petrie is the elder of his two daughters.—[Photographs by S. and G., C.N., and Alfieri.]

## The Débutante Niece of a New Under-Secretary.



A MEMBER OF THE PARTY ON BOARD THE "FANTÔME": MISS AILEEN GUINNESS.

Miss Aileen Guinness is the eldest and débutante daughter of the Hon. Ernest Guinness, second son of the Earl of Iveagh, and was one of the party on board the "Fantôme," the Hon. Ernest Guinness' yacht,

when it made its cruise in the North and reached Latitude 78 as its most northerly point. Mr. Guinness' younger brother, the Hon. Walter Guinness, D.S.O., M.P., is the new Under-Secretary of State for War.

CAMERA PORTRAIT BY HUGH CECIL, SPECIALLY TAKEN FOR "THE SKETCH."



## Criticisms in Cameo. By J. T. Grein.



### I.

#### "MID-CHANNEL," AT THE ROYALTY.

"Somewhere between Folkestone and Boulogne there is a ridge."

THREE men in the stalls: one a critic; the next just back from Paris, where he had seen everything; the third a man of all the worlds—encyclopædic. They tucked their heads together and whispered, "Great." Then came Leon M. Lion to return graceful thanks for a reception so electric and so genuine that I have not witnessed its like for months, and he proffered tribute to "our greatest actress and our greatest dramatist." I am not going to dissect his statement, but I felt the echo in the house. Those who love art and are not afraid of the realities of life cannot but admire the veracity of this tragedy—for tragedy it is, fraught with fate—the tragedy of a young couple drifting apart aimlessly in childless marriage. It hurts because it is true, and many among us are afraid of the mirror. But while it hurts, it also creates infinite sympathy. If Zoe and Blundell had but been mated in mind as they were in passion—until passion died off—how different would have been their course. Pinero seems to proclaim: Marriages merely built on "in love" will not last. Some time the ridge is reached, and whether it be geographically correct or mere fiction (as an old Channel-crosser I know that ridge), it is the great force that determines the passage. If "in love" has ripened into love, there will be no sickness; if not, misery may be the end of the voyage. Zoe and Blundell: they are both products of an age when so many homes are merely hotels, and so many lives are lived purposeless under the narcotics of pleasure. And Miss Irene Vanbrugh was the real Zoe, as Scott Sunderland was the real Blundell. Some called him all too brutal, yet he was right—men change terribly

when they cease to be "in love," and the courtier of yesterday may become a bully by sheer reaction. Irene Vanbrugh was great because her emotion was as intense as her art was consummate. We saw not merely a finesse of detail in voice and gesture; we

### II.

#### THE JEWISH ART THEATRE OF VILNA, AT THE KINGSWAY.

THEY came here without flourish of trumpets, but with glowing letters of recommendation and almost ecstatic criticism from Amsterdam, Paris, and Antwerp. In the last artistic city, the Municipal Council took them under their wing, and Mr. Camille Huysmans, the famous alderman, exhorted all his friends abroad to serve a cause worth serving. But we might have waited a long time for an answer to the call but for the enthusiasm of Mr. M. Susman's pride in the work of his brethren. He, a young bookseller down East, staked name and means to let London see how Polish Jews can act—he had followed the progress of this little troupe, of war-birth, which started at Vilna with enthusiasm and eight golden roubles as their capital, and after a little while, under the inspiring guidance of Mr. David Hermann, created an *ensemble* which became the talk of the Continental world.

At the Kingsway, packed with Hebrews from the two hemispheres of London, they came, were seen, and conquered. It was not necessary to understand their Yiddish. My own knowledge does not go much further than what I learned from "Potash and Perlmutter," and informing friends on the Stock Exchange; but, with a synopsis in hand, I could follow nearly every phrase of "Yankel the Smith," the little domestic comedy which began with his betrothal amidst much ritual and palaver, and ended in marital bliss after an unhappy episode when an old flame, more alluring than his plain and simple little wife, threatened to upset hearth and home.

But the play was the second consideration; it was the acting—I would rather say the living of it—that held and bound us. These actors (save one, perhaps, who was too prone to demonstrate his power and vocal powers in the "intensity" of a star) are so immersed in their characters, so firmly knit together by the hidden hand of the producer, that we seem to be away from the theatre in the midst of old-world Jewry, where the little things of life are great events, where the fathers, mothers, ever full of solicitude for the fate of their children, bustle in and out, now chiding, now cajoling, now squabbling, now peace-making, for the one ideal purpose: to keep the family together, to watch over the race, to avert danger, to secure well-being. Thus there is a Babel of tongues, intermingled with tears and rejoicings, with gesticulations wild and varied, with words of humour and phrases that tickle the ear by their apt and graphic illumination of the situation. And through it all percolates the wonderful shrewdness, the self-preservation, the innate humour, the cohesion which have piloted an indestructible race through ages of persecution and suppression.

The names would mean little to our readers, but—just as the one Nazimova became world-famed years ago after one performance in London—we are likely to remember Rose Birnbaum and Alexander Asro as the foremost interpreters of this perfect *ensemble*. Rose Birnbaum's scene at the forge, tempting Yankel by the strength of her arm swinging the sledge-hammer on the anvil, and the natural coquetties with her splendid body, is exquisite comedy, daring yet discreet; and Alexander Asro's impersonation of her fickle yet comic husband—a *Schlemiehl*, one calls it in Yiddish—is like a figure of David Teniers. In fact, the whole thing in its unity, its colouring, its merriment, constantly recalled the canvases of the immortal school of old Holland and Flanders.

### III.

#### "THE BALANCE," AT THE STRAND.

"The Black Cap."

"HUNG by the neck," said Mr. Justice J. H. Barnes, in his solemn and beautifully modulated pronunciation of the death sentence on the man who did not kill the villain of the play. (He should have said "hanged"; for my pains I have never heard it conjugated otherwise in those dread moments at the Old Bailey when the balance becomes weighted with a human destiny.) But otherwise the scene of the trial was so perfect in every detail of reproduction that the camera could not have been



EXCELLENT AS ANNABEL WEST—THE CANARY—IN "CAT AND THE CANARY": MISS MARY GLYNNE.

Miss Mary Glynne plays the rôle of the heiress in "Cat and the Canary," the new "thriller" at the Shaftesbury. She is excellent as the heiress who is not driven out of her senses by terror at the strange happenings in the Manor of her inheritance.—[Photograph by Claude Harris.]

more awfully correct than this live picture of deadly procedure. And it was not merely photographic; it was naturalistic in the extreme sense of the word. The judge summed up like a judge, with all the legal poise and choice of words which renders the Bench a model of oratory; the two lawyers, Stephen Wentworth and Rothbury Evans, pleaded and cross-examined—the one with fervour, the other in those peculiar cork-screwy tones which seem to penetrate the human soul like a bore. The jury had the motley features of commonplace and distinction which are characteristics of juries; the ushers and warders displayed quiet dignity; the folk in the gallery looked keen and alert, and a woman fainted as if she meant it; the prisoner in the dock betrayed anguish and motionless features; keen light shone on the judge's notes—the rest of the Court was shaded in that weird *chiaroscuro* which adds to the sadness of a murder trial. A little dissonance came from Miss Mary Clare, who was all too theatrically loud in her protestations: in a court the atmosphere would soften such outbursts. But, withal, it was an unforgettable scene, and I, for one, admired the authors for their observation. Had the rest of the play been equally well built, it would have become another "Silver King" or "Ticket-of-Leave Man," the kind of melodrama that never dies, like the Wandering Jew of tradition. But the crux of the story was not very interesting, nor very well told, and encumbered with mortgage technicalities dry as dust, although Mr. George Bealby wished with all his might in over-pressure to make them vivid, and Mr. George Elton's lawyer's clerk was an amazingly clever study. There was comic relief by Mr. Sebastian Smith, as an old-age pensioner with anti-Pussyfoot inclinations, and Mr. Edward Rigby, as a horny-handed toiler on the turf, which tipped the scales to the right side when things threatened to become dull.



THE FAMOUS NOVELIST WHOSE "SECRET AGENT" WAS PRODUCED LAST WEEK AT THE AMBASSADORS': MR. JOSEPH CONRAD. Mr. Joseph Conrad is one of the most distinguished of the novelists of to-day, and much interest has been aroused by the dramatic version of his "The Secret Agent" (published as a novel in 1907). The cast includes Miss Miriam Lewes, Mr. Russell Thorndike, and Miss Amy Brandon-Thomas.

Photograph by Malcolm Arbuthnot.

when they cease to be "in love," and the courtier of yesterday may become a bully by sheer reaction.

Irene Vanbrugh was great because her emotion was as intense as her art was consummate. We saw not merely a finesse of detail in voice and gesture; we

# PLAYS OF THE MOMENT

## No. XVI. "The Immortal Hour."



IN THE FOREST GLADE: DALUA, THE SHADOW BEHIND LIFE (MR. ARTHUR CRANMER), AND THE VOICES.



THE LOST PRINCESS OF THE FAERY FOLK AND DALUA: MISS GWEN FFRANGCON-DAVIES AND MR. CRANMER.

Mr. Rutland Boughton's music-drama, with libretto adapted from the play by Fiona Macleod, is full of strange and unusual beauty, and is at the new Regent Theatre. The drama tells the story of Etain, a Princess of the faery folk, who encounters Dalua, the Shadow that Lies behind Life, and subsequently becomes the Queen

of Eochaidh, High King of Ireland. She seems to have become a mortal, but the call of the faery folk still lingers in her mind, and when Midir, the Prince of the faery people, attends the festival in honour of the completed year of Etain and Eochaidh's marriage, the Queen is lured back to her Land of Heart's Desire.

Photographs by Foulsham and Banfield, Ltd.



THE OLD BAILEY ON THE STAGE OF THE STRAND THEATRE: T

The representation of a criminal trial at the Old Bailey is one of the features of "The Balance," the new play at the Strand. E  
and that the awful words of the death sentence have been actually pronounced in

# NO. XVII. "THE BALANCE."



THE JUDGE, IN HIS BLACK CAP, PASSING THE DEATH SENTENCE.

Every detail of the scene is faithfully reproduced, and it is the first time that the Judge's black cap has been seen on the stage, in a drama.—[PHOTOGRAPH BY STAGE PHOTO. CO., EXCLUSIVE TO "THE SKETCH."]



# Tales with a sting.

## THE SECOND VISIT.

By BASIL MACDONALD HASTINGS.

THE author looked up from his fifth letter.

"By Jove, Mabel!" he allowed himself to gasp.

His wife looked up from the heel of one of a pair of child's goloshes. She was trying to stitch it.

"Windmere wants to see me about my play."

"Go on!"

"Look at that." He pushed the letter across the table-cloth.

Mabel stared at the shining quarto sheet she held in her hand. It said that Mr. Windmere had read "The Possessors," and was very interested in it. Would Mr. Nicholas Jones call?

"What do you think of it? Not much, eh?"

"I'm surprised. You know what I think of the play. The very truth of it would frighten a manager like Mr. Windmere. Yet because he writes he must be interested."

"Perhaps it's to ask me if I'm willing to put up any money to back it."

"Surely not. He must be very rich. Hasn't he always boasted that he never had a partner? I should be surprised, Nicholas, if that was the idea."

"Well, I'll go round this morning, eh?"

"Why not?"

Nicholas Jones was a common labourer. He belonged to no trade union, and worked at least ten hours every day. His tools were a pen and a writing-pad, and he was capable of 10,000 words a day. Ten days, therefore, produced 100,000 words, which made up one novelette, for which he was paid £20. These novelettes did not bear his own name.

When Nicholas took some time from the factory bench he spent it upon play-writing. He had written one drama and destroyed it. Next he essayed an artificial farce. He laughed as he wrote it; but his wife, when she read it through, never smiled once. Nicholas re-read it, and this time he did not smile. The farce became kindling.

But his third effort satisfied Nicholas, and it satisfied his wife. He wrote of people and conditions that he knew. He put the truth into both story and characterisation. When it was finished he was sure of its claim to be regarded as a work of art; but both he and his wife were very doubtful of its commercial possibilities.

Two managers had refused it, and now Mr. Windmere was interested.

Nicholas had not seen Mr. Windmere. He was not of the class of manager which takes curtain calls. While he waited in an ante-room Nicholas pondered as to whether his attitude should be one of modesty and humility or one of self-confidence and swagger. In the end he decided to take his cue from the mood of Mr. Windmere.

Windmere proved to be a big man with a powerful voice.

"My dear Mr. Jones! Do pray be seated. I have been wondering what you would be like. The author of such a play. Most intriguing. Do not think me impertinent if I say quite in the period. Yes, we are quite in the period. Now, Mr. Nicholas Jones, tell me. How did you come to write it? How did you—did you? I read it... spellbound."

"It's most awfully nice of you to be so enthusiastic."

"My dear Jones! My dear Jones! I tell you the truth. You have written a great play. Great! Of course, it may not succeed. One

never knows. But I shall be proud to produce it. Now when? When shall we produce it, Mr. Jones?"

Nicholas felt like saying that it might be at any old time as far as he was concerned, but he recognised Mr. Windmere as a man who was not in the least likely to be influenced by advice. Let him talk.

"At present, you know, we have 'The Brass Pig.' It is a great success. Next, I am more than half pledged to do Telepoon's new masterpiece (and it is a masterpiece, my dear Jones), and then shall we say yours? Mind, I can't bind myself. So many things happen. The difficulty of casting, for instance. Have you thought of any people suitable for these wonderful, wonderful characters?"

"I couldn't do better than leave all that to you, Mr. Windmere."

"There is the part of Skinner. Why has he never been put into a play before? Everyone knows such a man, but no playwright before you has used his personality. Do you know I thought of Pastin for Skinner."

"By Jove! Frederick Pastin!"

"Certainly. He is the best actor on the London stage at the moment; but if you would prefer—"

"Prefer! Why, I'm your eternal debtor, Mr. Windmere, if you get Pastin."

"Very well. Now the girl. I thought of Elizabeth Capper."

"Elizabeth Capper and Frederick Pastin! What a superb combination!"

"Then for that strange character of the big merchant. The ascetic manufacturer of lace. What an extraordinary creature! Do you think J. B. Festing could handle it?"

"The very man. I would have suggested him if I hadn't thought that perhaps he would be too expensive."

"Then for the Duke. He is only in one act, but he dominates the act. What would you say to Terence Kennedy?"

"Terence Kennedy! Mr. Windmere! But surely his salary—"

"Eighty pounds a week. But your beautiful play must be adequately cast, Mr. Jones."

"Frederick Pastin, Elizabeth Capper, J. B. Festing, and Terence Kennedy! It's an amazing combination! What on earth will it cost?"

"My dear Jones, no play is actor-proof. Your cast is small, moreover, and we can afford to engage the greatest artists. Now what about terms?"

"I know nothing about such things, Mr. Windmere. Ought I to go to an agent?"

"An agent will get no more than you will get, and you must pay him ten per cent. Listen! I will give you £100 on account of royalties for a year's option. At the end of the year I shall have the right to renew the option on payment of another £100 on account of royalties. The royalties shall be five per cent. on the first £1000, and ten per cent. on all sums over £1000. If you were an established author I would offer you more. For a beginner, I assure you the terms are good."

"I suppose they are. . . . Very well, Mr. Windmere."

"On your right you will see a pen. Here is your contract. You will sign when you have read the clauses. Here is your cheque. You will just put your signature on the back"—Nicholas somehow experienced a sensation that this was the first cheque he had ever endorsed—"and you will pay it

into your bank, and then everything will be in excellent order."

"I'm sure I'm very grateful to you, Mr. Windmere."

"Don't mention it, Mr. Jones. I am liberal, but I like to be liberal. You will find in time that I am known as the author's manager."

Nicholas reflected that in reply to that he should say that he intended to be the manager's author.

"I will write to you, Mr. Jones, when we are near production. I am glad to have seen you, and I'm glad to have got your play. You smoke a cigarette? No. Your pipe. Ha, ha! So like an author. And a cherry-wood pipe. Excellent. In the period. I do like my authors to be in the period. Good-morning, Mr. Jones."

Nicholas was soon telling the exciting story to his wife. In their conversation there scintillated the magical names of Frederick Pastin, Elizabeth Capper, J. B. Festing, and Terence Kennedy. Their voices were highly pitched, and a tear was in Mabel's eye.

"I tell you what, Mabel. After tea I'll read the play out loud to you. And we'll try and imagine it on the stage with all those marvellous people in it."

And this he did. And together husband and wife laughed and cried over their play—or was it now Mr. Windmere's?

"The Brass Pig" ran for a further six months, and then Mr. Windmere launched Telepoon's "masterpiece." This was received well by the critics, but the public did not respond with any great enthusiasm. It soon became clear to Mr. Windmere, and also to Mr. Nicholas Jones, that a successor would be needed in a very few weeks.

Nicholas wrote to Windmere and asked him if he would like now to discuss the casting of "The Possessors." He did not receive an immediate reply. Nicholas asked Mabel if he should call. Mabel said that the absence of a reply indicated there was not much virtue in pressing for a personal interview. Then they read in the newspaper the announcement of the forthcoming production by Mr. Windmere of another play.

Nicholas wrote again to Mr. Windmere and definitely asked if he might have an interview. This time the manager replied at once and fixed a time.

The time was 11 a.m., but Nicholas was not introduced to the presence till 11:30. During his half-hour wait he had debated whether he should enter Windmere's presence wearing a cheery smile or looking grave and concerned. He decided to be bright and business-like, and actually made an entrance like a clerk being carpeted for stealing stamps.

"No doubt you have read, Mr. Jones, about my next venture. I had to do it—had to. The play was there. I should have lost it if I had not promised immediate production. It is topical. Yours is not necessarily topical. You are not disappointed?"

"Disappointment may be adumbrated, Mr. Windmere. But the point is that you said you would produce it after Mr. Telepoon's play."

"I hoped to, Mr. Jones—hoped to. But I did not bind myself. That is why I took the option. I did not contract definitely. Let me see. I have it for a year—till November next. Then I return it to you, and make you the gainer of one hundred

[Continued on page 231.]

# The Waxing of the Wax Mannequin.



A FEMINE INVASION OF THE VICTORIOUS BOXER'S DRESSING-ROOM.



A DOMESTIC TRAGEDY: "L'OISEAU ÉCHAPPÉ."



ROMANCE IN WAX: "LE GALANT CAMBRIOLEUR."



YOUNG FRANCE: SPORTSMEN AND A SPORTS GIRL.

Modern achievements in waxworks are well known to Londoners, for the big stores and shops have become a regular show of lovely dumb models in fantastically graceful poses; but the Palais de la Nouveauté in Paris contained even more novel wax figures at the recent exhibition held there. These models proved that wax figures can not only provide a wonderful advertisement medium, but artistic and humorous illustrations of modern life and tendencies as well. Nothing could

be more entertaining, for instance, than the monument to the passionate interest now taken in boxing provided by the feminine invasion of the victorious pugilist's dressing-room. The bed-room scene is an arresting style of advertisement for furniture; and the masked burglar gives a thread of romance to the suggestion for a scheme of decoration or the styles in evening dress which he and his companion illustrate 1—[Photographs by Henri Manuel.]

# THE HOUSE THAT WAS WARMED ON THE FIRST OF



1. SHOWING THE STUDIO ON THE RIGHT: CAPT. AND MRS. OSWALD BIRLEY IN THE COURTYARD OF THE HOUSE WHICH WAS SPECIALLY BUILT FOR THEM.

2. IN A CORNER OF THE STUDIO: CAPT. OSWALD BIRLEY AND MRS. BIRLEY.

3. SHOWING THE MANTELPIECE ADORNED WITH CHINESE PORCELAIN: CAPT. AND MRS. OSWALD BIRLEY, IN THE DINING-ROOM.

4. AT WORK ON A PORTRAIT OF HIS WIFE: CAPT. OSWALD BIRLEY.

5. IN THE GARDEN OF THEIR HOUSE IN WELLINGTON ROAD, HAMPSTEAD: A FAMOUS PORTRAIT-PAINTER AND HIS WIFE.



# NOVEMBER: THE HOME OF CAPT. OSWALD BIRLEY.

THE house-warming given by Capt. and Mrs. Oswald Birley was attended by many well-knowns. Mr. Vladimir Rosing, Mr. Ivan Phillipowsky, and Mr. Mark Hambourg were the artists who performed. Capt. Oswald Birley, M.C., R.O.I., is one of the best known portrait-painters of the day. "Sketch" readers will be familiar with his virile work, as many of his pictures have been reproduced in our pages. Those recently published include the portrait of Mrs. Birley which he exhibited at the Grafton Galleries under the title of "Rhoda." Mrs. Birley is also the original of "The Green Mask," the beautiful picture exhibited at the Grosvenor this year, which is to be the Presentation Plate of "The Sketch" Christmas Number. Mrs. Birley was formerly Miss Pike. She was married in December 1921, and has a baby girl.





## The Literary Lounger. By Keble Howard.

### What is a Novel?

My dictionary answers the question in this way—

"A fictitious prose narrative of considerable length, written to amuse or entertain readers, and professing to give a picture of real life."

That is a very broad and generous definition. There is one word in it, however, to which, I think, the attention of many modern novelists might duly be called, and that is the word "narrative." The novel of narrative is being jettisoned for the novel of criticism or the novel of propaganda.

It is all very well to make use of the novel as a medium for propaganda, but all propaganda and no narrative makes the novel a dull thing. Dickens wrote about workhouses and Government offices; Charles Reade wrote about private asylums and prisons; but neither of these tremendous fellows forgot the narrative. Had they omitted the narrative it is probable that their propagandist motives would have failed for lack of a public.

The novel of criticism and the novel of style have even less narrative, in these days, than the propagandist novel. Mr. E. F. Benson's latest work, for example, is merely very clever satirical criticism from cover to cover; the thread of narrative is so slender that you scarcely perceive it.

### The Film and the Novel.

I am told that the novel-reading public—a very large and important public, as we all admit—has been so influenced by the cinema that its taste in fiction has changed. One hears that the public now demands a series of rapid and exciting events; the novelist, in short, must iris in and iris out with the most lurid of them, and devil take the fellow who wants to create an atmosphere or draw character.

If this is true, it means that a bad day has dawned for the novel. A good narrative is essential to a good novel; but the characters must be clear and sharp in the mind of the reader, and the glamour of atmosphere—that indescribable attribute—must surround and permeate the whole work.

The film producer relies on the physical appearance of his characters to tell the audience all they need to know. Herein he is handicapped, for his types must be taken from stock—the fair heroine, the beetle-browed villain, the plump and smiling philanthropist, and so on. The novelist who will draw character has no such limitations. His people can be as complex and surprising as in real life. A pity to throw such a privilege overboard.

### Mr. Bennett's Latest.

Astonishment has been expressed, here and there, that Mr. Arnold Bennett should have troubled to write such a book as "Lilian," his latest and one of his shortest novels. I have heard it called a pot-boiler and all sorts of other rude names.

Having read the book—it is very easy to read, which is one of Mr. Bennett's

outstanding merits—I see no particular reason for this vast astonishment. It is a purely Bennettish book. Mr. Bennett has always been sympathetically interested in typists, and waiters, and shop-assistants, and the multitude of people of that *genre*; well, here you have a typist heroine and a typewriting office and a chorus of typists in the background. He has always been fascinated by expensive hotels, and luxurious travelling, and gorgeous clothes, and the world that kills time with expensive and fashionable amusements; it is all in this book once again. He has always had a rather morbid love for death and the sorry pageantry of death; you get that in "Lilian."

What more do they want? I think I know what more they want. They want, simply, more. Mr. Bennett usually writes at great

screen in his mind. The heroine, as we have seen, is a typist. She is poor, but beautiful. The world is hard. She longs for love, romance, beauty, and all that sort of thing. The cinema theatres—are they not filled with poor but beautiful girls to whom the world is hard, and who long for romance, love, beauty, and all that sort of thing? A public of unlimited size.

Lilian is working at night, for her office keeps open all night. There is clearly no reason why the story should open at dead of night, with one beautiful typist alone in the office, unless a man comes along. Mr. Bennett gives us two, both in evening dress. One is her employer, Mr. Grig, and the other Lord Mackworth. They come separately, of course. The employer wears a mere dinner jacket, but the lord is the lord of every typist's dream:

"As he advanced into the room, the man took off the glossy silk hat which he was wearing at the far back of his head. He had an overcoat, but carried it on his left arm. He was tall and broad—something, indeed, in the nature of a giant—with a florid, smooth face; aged perhaps thirty-three." (Long-shot of Lord Mackworth entering office. Long-shot of Lilian at desk; looks up in surprise. Lips parted.) "He was in full evening dress, and his clothes were superb. They glistened; they fitted without a crease. The vast curve of the gleaming shirt-front sloped perfect in its contour; the white waistcoat was held round the stupendous form by three topaz buttons"—close-up of Lord Mackworth's waistcoat with topaz buttons—"from somewhere beneath the waistcoat a gold chain emerged and vanished somewhere into the hinterland of his person. The stout white kid gloves were thickly ridged on the backs and fitted the broad hands as well as the coat fitted the body—it was inconceivable that they had not been made to measure. The man would have been overdressed had he not worn his marvellous and costly garments with absolute naturalness and simplicity."

### Will He Marry Her?

Every typist in the audience takes it for granted that this wonderful and beautiful creature, with a gold chain like a prize horse at the show, is Lilian's destiny. Can't you see the close-up of Lord Mackworth bending down a little to look at Lilian, his eyes radiant with admiration? And then, flick! another close-up of Lilian, huge eyes, quivering lashes, taking just one peep at

Lord Mackworth? Of course you can. If the producer could give you a close-up of Lilian's heart, taken by a combination of cinematography and X-rays, you would have the whole business—exquisite, complete, satisfying, thrilling to the point of madness!

However, it is not Lord Mackworth who changes Lilian's destiny. It is Mr. Grig, the man in the dinner jacket. Lilian gets the sack, which is a title in itself, and Mr. Grig takes her out to dinner at a cosy little restaurant in Jermyn Street. Plenty of long-shots here, with close-ups of ringed fingers and green drinks in small glasses.

[Continued overleaf.]



THE DAUGHTER OF THE UNIONIST CANDIDATE FOR SOUTH BATTERSEA: THE HON. GEORGIANA CURZON.

The Hon. Georgiana Mary Curzon is the only daughter of Viscount and Viscountess Curzon, and grand-daughter of the Earl of Howe. A portrait of her lovely mother, Viscountess Curzon, is shown on our facing page.

Portrait Study by Marcus Adams, The Children's Studio, 43, Dover Street, W.

length. His pages are closely printed, and they run to three or four hundred; he gives fine weight for money. Here you have little more than two hundred pages, allowing for those that are left blank.

### A Film Scenario?

My own theory is that "Lilian" was drafted as a scenario for the films; that the producers pronounced it too "thin" for their requirements; and that Mr. Bennett, always an economical and thrifty workman, turned the scenario to account by making a novel of it.

I will tell you why I think he had the

# The Wife of the Unionist Candidate for South Battersea.



WEARING A BEAUTIFUL MEDIAEVAL FANCY DRESS: VISCOUNTESS CURZON.

Viscountess Curzon is the wife of Viscount Curzon, R.N., and is the daughter of the late Colonel the Hon. Montagu Curzon. Lord Curzon, who has sat as M.P. for the S. Division of Battersea since Dec. 1918, is contesting his seat at this election

with Mr. A. J. Winfield (Labour) as his opponent. Lady Curzon has a son—the Hon. Edward Richard Assheton Penn Curzon, born in 1908; and a daughter, the Hon. Georgiana Mary Curzon, born in 1910, shown on our facing page.

*Photograph by Bertram Park.*

*Continued.*

And then, off we go to the Sunny South! All the fascinating wicked places that all the beautiful, poor little girls have heard of, but never, never seen! Consider the mere chapter headings: "In the Hotel," "The Big Yacht," "The Casino," "Chemin de Fer," "In the Hills." Pictures all the time!

And then the illness of Mr. Grig, and the hurried wedding at the *mairie*, and the relapse, and the death, and the furtive removal of the corpse down the "softly carpeted" corridor of the hotel in the very early hours of the morning!

Yes, I think I have hit on it. And I am sure the producers who rejected the scenario—if they did reject it—were wrong. As for the expense of the foreign scenes, has not every respectable studio got all these wicked places in stock?

**"December Love."** If Mr. Arnold Bennett gives us unusually short weight, Mr. Robert Hichens

through the same publishers, brings down the scale with a splendid bump. Five hundred and thirty-seven pages of close type you get in "December Love," and every word of it written, figuratively speaking, with a mapping pen.

The keynote of Mr. Hichens' latest novel is distinction. The whole affair, from first to last, is almost incredibly distinguished. Save in "The Prisoner of Zenda," where one ruffled it with kings and smoked pipes with prime ministers, no reader of fiction can ever have moved in higher society. Nearly everybody has a title, and a good one at that, while the commoners are very rich and stay in the best suites at the most luxurious hotels. Drab? God bless you, no!

The heroine of the story is the Dowager Countess of Sellingworth, who lives in Berkeley Square, and keeps a very tall footman in a pale pink livery, supported—in case he gets a touch of claustrophobia, which happens occasionally to all the best footmen—by a handsome, middle-aged butler.

It is the Dowager Countess, as I say, who gives the title to the story.

"She was astonishingly tall, probably well over six feet, very slim, thin even, with a small head covered with rather wavy white hair and set on a long neck, sloping shoulders; long, aristocratic hands on which she wore loose white gloves; narrow, delicate feet; very fine wrists and ankles. Her head reminded Craven of the head of a deer. As for her face, once marvelously beautiful according to the report of competent judges who had seen all the beauties of their day, it was now quite frankly a ruin—lined, fallen in here and there, haggard, drawn."

#### Never Too Late.

Coming to earth for half a second, I can't help thinking of poor Marie Lloyd the last time I saw her. It was on the stage of a variety house well known to Mr. Hichens in private life. There she stood, the favourite of all London for thirty years, almost done, but not quite. She could still smile, and still shuffle her feet in the semblance of a dance. And she sang, in her hoarse voice, "I'm

the ruin that Oliver Cromwell knocked about a bit."

The Dowager Countess of Sellingworth was another ruin, but her powers of attraction had not failed.

"Instantly she fascinated Craven. Instantly he did not care whether she was old or young, in perfect preservation or a ruin.



THE UNIONIST CANDIDATE FOR THE WEST DERBYSHIRE DIVISION: THE MARQUESS OF HARTINGTON AND HIS WIFE AND SONS.

The Marquess of Hartington is the Unionist candidate for the Western Division of Derbyshire, and is opposing Mr. C. F. White, the Liberal, who sat for the Division in the last Parliament. Lord Hartington is the elder son of the Duke of Devonshire. He married Lady Mary Gascoyne-Cecil, daughter of the fourth Marquess of Salisbury, in 1917, and has two sons—the Earl of Burlington and Lord Andrew Cavendish.—[Photograph by C.N.]



YOUNG CANVASSERS IN THE UNIONIST CAUSE: THE EARL OF BURLINGTON IN HIS CAR—No. O.K. 1640—AND LORD ANDREW CAVENDISH.

The Earl of Burlington is the elder of the two sons of the Marquess and Marchioness of Hartington, and was born in 1917, while his younger brother, Lord Andrew Cavendish, is three years his junior. As their grandfather, the Duke of Devonshire, is the new Secretary of State for the Colonies, and their father is standing for West Derbyshire, it is not surprising that these young men have the Conservative cause at heart.—[Photograph by C.N.]

For she seemed to him penetratingly human, simply and absolutely herself as God had made her. And what a rare joy that was, to meet in London a woman of the great world totally devoid of the smallest shred of make-believe! Craven felt that if she appeared before her Maker she would be exactly as she was when she said 'How do you do?' to him."

No man could say more. As for Lady Sellingworth, she had finished with young men for ever. Why? Ah, well, that is the story. That and the loss of fifty thousand pounds' worth of jewels, which she never tried to recover. There is a story, you see; retrospective, perhaps, but still a definite story, told with the great skill of Mr. Hichens, who uses words with all the lavishness of an Italian cook when he claps his hand on the neck of the bottle of salad-oil.

**"The Optimist."** E. M. Delafield had a purpose in writing this novel. His (or her) purpose was to contrast the parson of the Victorian type with a clever young gentleman of the present day who is "detached in his attitude towards life." The optimist of the story is the Canon, who remains an optimist, although all his children let him down.

The author had two difficulties to master. The first was to be quite fair in the drawing of the Canon, and it is not every young author who has sufficient insight into the minds of old people to draw them correctly. They are apt to exaggerate mannerisms, and equally apt to sneer at simple beliefs to which they will come in their turn when the intellectuality is a little less rampageous. Nothing like the brimstone and treacle of life for cooling down your fiery, invincible, contemptuous intellect.

The second difficulty was to depict a young gentleman who could preserve a "detached attitude towards life." Nature has a way of reminding these young creatures that they are not so detached as they think. She may tread on their corns or she may give them a pain in the stomach, but she makes herself felt somehow and somewhen. Even the most detached of our intellectuals are brought to earth. One need not labour a point so self-evident.

"'Welcome home,' said the Canon happily. 'You remember the old garden? I seem to recollect some capital fun going on amongst the old rhododendron bushes at hide-and-seek, eh? . . . Clover is my excellent curate, who has been one of ourselves for several years now. Sit ye down, young people, sit ye down. Tea will be out here directly, and the players will no doubt come for refreshment.'"

An affected old bore? Of course. You would sprint from him across the lawn, and out into the open country, and never, never return. In which case you would not be present to witness the struggle between this Victorian parson and the young modern intellectual, so that the author's object is self-defeated.

Lilian. By Arnold Bennett. (Cassell; 6s. net.)

December Love. By Robert Hichens. (Cassell; 7s. 6d. net.)

The Optimist. By E. M. Delafield. (Hutchinson; 7s. 6d. net.)

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## A Field Rose of the Winter Garden.



IN A DRESS WHICH WOULD BE AS DELIGHTFUL AT A FANCY-DRESS BALL AS IT IS ON THE STAGE:

MISS DOROTHY FIELD IN "THE CABARET GIRL."

Miss Dorothy Field wears this enchanting rose-petal dress as Miss Tompkins, one of the Assistants at Gripps and Gravvins', in "The Cabaret

Girl," at the Winter Garden Theatre. It is extremely effective on the stage, and would be equally fascinating as a fancy-dress ball costume.

*Photograph by Stage Photo Co.*

## Monarch of Etaria (Temp.).



'OPPY IN ALL HIS PEARLY GLORY: MR. W. H. BERRY, KEEPING THE THRONE WARM IN "THE ISLAND KING."

Chief Petty Officer Hopkins—familiarly known as 'Oppy—is a rôle which suits Mr. W. H. Berry to perfection, and he is the chief attraction of "The Island King," the new musical comedy at the Adelphi. 'Oppy is seen under many circumstances, and is simply irresistible as the temporary

monarch of "Etaria," the South Sea island which Commander Fairchilde (Mr. George Bishop), the hero of the play, wins in a rowing contest on the Thames. 'Oppy employs himself "keeping the throne warm" for his master, and is shown in our photograph in his robes and crown.

*Photograph by Stage Photo Co.*

# Rugger.

Rugby Football Notes and Sketches by  
H. F. Crowther-Smith.

WE who have been brought up on Rugger from early youth, digesting and assimilating its character-forming and body-building ingredients at school, the 'Varsity, and the club, are apt to forget—when age forces us to become mere spectators—that around us are some who have never seen the game played before in their lives.

I remember, going home in the train after the last England v. France match, hearing a girl tell her friends—and the rest of the carriage, for she had a loud voice—of her rather unfortunate first visit to a Rugger match. It was of paramount importance that everybody should realise that this was her very first visit. It appeared that when the two teams came on to the field she asked her companion in very audible tones, "Which is the French team?" Whereupon the crowd around her tittered derisively. She was obviously hurt at this. She considered the jeer unjust. Because, remember, she had never been to a Rugger match before in her life—so how could she tell?

But an elderly, very sensible man—whom I took to be her father—said exactly what I wanted him to say to her in reply. He told her, in effect, that the fact that she was at a Rugger match for the first time did not prevent her from using her eyes. For, apart from Frenchmen looking like Frenchmen and English English, the former wear a blue jersey, white shorts, and red stockings, which seem to *parlez Français* with a loud Parisian accent directly they appear on the ground.

This was, of course, a case of trying to make the occasion of a first visit to a Rugger match the excuse for a fatuous remark. But I was really sorry for her companion. Starting off with such a question as this, it made me wonder what other conundrums the wretched man had had fired

at him during the game. If, among them, she had asked why over half the team were continually bending down *en masse*, pushing and shoving against a similar number of their opponents, I should have considered it a very natural and pardonable question for one gazing on the game for the very first time.

We old hands are apt to take the scrum too much as a matter of course. It is not by any means the prettiest part of the game, and, unfortunately, there is a lot of it. It catches the eye of the stranger to Rugger

with a kind of "Must they do that?" effect. And you have to admit they must, the scrum being the means of restarting the game. It is the ball-resuscitator. The dead ball is

thrown into it; it emerges alive and elusive. I remember a comic paper once pictured a bargain sale where the shopman was seen throwing a pair of trousers into a crowd of men formed up into a scrum.

There is something in the idea, looked at the other way round. The scrum-half—the shop assistant—with the ball in his hands, says, "Now, gentlemen, here is an absolute bargain; warranted solid leather, 'hand-sewn, and not less than eight stitches to the inch.'" It is then thrown to the sixteen men, who wrangle for it. To the side that gets it the man behind

the counter (otherwise, the scrum) might say, as shop assistants do—or used to—"Shall we

send this for you, or will you take it with you?"

If they are not far from their destination, they may elect to "take it with them." But, more often than not, they decide to have it sent, and the scrum-half (shop assistant) puts it into the hands of a fast service of carriers to deliver the egg-shaped parcel behind the goal-line as speedily as possible.

But were I asked, by one thirsting for knowledge of the game, what was the object of it, I do not think I should give my answer in the words of the laws of the Rugby Football Union. After defining the goal-posts and their dimensions, they go on to say: "The object of the game shall be to kick the ball over this cross-bar and between the posts." No doubt this is true, so far as it goes; but it is such an imperfect definition as to be misleading to anyone trying to understand the game with only the laws in front of him. It reads as if there was no handling of the ball at all. Surely the primary object of the game is for one of the players to cross his opponents' goal-line with the ball in his possession, and touch it down as near the goal-posts as possible. For, unless there has been a try (except for the dropped goal—rather a rarity; and the penalty goal—a hideous thing), there can

be no kicking the ball over the cross-bar at all.

It would be well for many club players to understand that the *ultimate* object of the game is to kick the ball over the cross-bar. Hundreds of matches are lost every season



SCRUM TERMS Illustrated:  
No. 1. In the TIGHT.



THE WICKED  
UNCONVERTED  
TRY



SCRUM  
TERMS  
Illustrated:  
No. 2.  
In the  
LOOSE.

through, first of all, players not bothering where they touch the ball down when they score; and, secondly, through clumsy, methodless place-kicking, suggesting want of practice in this most valuable department of the game. A band of missionaries should be organised to go round to clubs and implore them to make a more earnest endeavour to convert their tries. There must be hordes of unconverted ones that no one can now reach. But let us see to it, my dear friends, that in future all are converted. For the unconverted try is the greatest enemy to a good club record.

The big London banks have always been well represented at Rugger, yet they seldom seem to produce any really prominent players. This may be accounted for by the fact that their pass-books show such a lot of "brought forward" and "carried forward."

There are two recent events to record in the world of Rugger—one giving cause for congratulation, the other for sympathy. The first is the engagement of W. J. A. Davies, England's captain. Up to now everyone had believed that it would be impossible to find a better half. However, he has found one; and the very best luck to him! The other event is the deplorable accident to I. J. Pitman, the Oxford three-quarter, who broke



SCRUM TERMS Illustrated:  
No. 3. In the LINE OUT.

his leg on Oct. 28, playing against Leicester. This will rob the 'Varsity match of much of its interest, and both Pitman and Oxford have my sympathy in their misfortune.



THE  
GOOD  
CONVERTED  
TRY

# The 'Air Menace.



THE CUSTOMER: Are you going to vote for Lloyd George?

THE BARBER: No; I ain't! A man wot wears 'is 'air as long as 'e do is a national disgrace!

DRAWN BY WILMOT LUNT.

## SIR H. J. WOOD AND THE INVISIBLE PIANISTS.



## ABSENT PIANISTS PLAY TO AN ENTHUSIASTIC AUDIENCE AT QUEEN'S HALL.

A remarkable concert was recently held at Queen's Hall, where a "Pianola" Piano ("Duo-Art" Reproducing Model)—untouched by human hands—played Harold Bauer's interpretation of the Saint-Saëns Concerto in G minor, accompanied by the Queen's Hall Orchestra, under the direction of Sir Henry J. Wood. It

subsequently accompanied Miss Carrie Tubb in vocal numbers, and Mr. William Murdoch in a pianoforte duet. Pianoforte recordings by Paderewski, Madame Chaminade, Busoni, and Pachmann were also given, the latter listening to his own playing from a seat in the stalls.



*Photo. Elwin Neame.*

*An all-British Creation designed and executed by **Gobel** of Maddox Street, Regent Street, London, W.1; and Harrogate.*



## A Beaufortshire Budget.



**Hard Lines.** Ugh! That vile North-easter! Cold and scentless days, bucking horses, hardening ground, and then postponement of the opening day! In fact, hunting stopped altogether, pending rain. Seems rather sickening, after a summer when wet did in all outdoor fun most of the time, to be held up by dry weather in the beginning of November! However, there it is: sore toes at Badminton (hounds, of course), lame horses there, and in other stables too. Don't wonder, for never saw people so madly on the jump as early on as this; must be due to the general excitement, causing "blood to the head." Empty saddles by the score when hounds ran like mischief, as they did several times before the ground got too chilled and dry for scent. Tribulation, too; bandages and plaster, doctor and vet. in great request. That mid-October fifty minutes in the Sodbury Vale was a corker, and will take some beating this season. The Prince wedged in three days last week. He came in for some fun with a lot of wall-jumping attaching to a ramble round Badminton and Luckington, on the Monday from Alderton. Sharp night frosts and the cutting east wind wrought havoc after that, and there was little or no scent on Friday and Saturday. He's tremendously energetic, our Prince; after hunting Friday, he motored over to Wilton for the ball, and must have made good going to get back from there straight to the meet at Biddestone next morning at 10 a.m. He looks fit as a fiddle, too.

**Sailors and Soldiers.** The muster at Biddestone, on that sunny but frigid morning, included a contingent of cars, the Duke, more muffled than usual, braving the cold, despite a threatened attack of his old enemy, the gout, and leading the procession. Lady Morvyth Benson—who as Lady "Dickie" Ward enjoyed the hunting here so much a couple of winters ago—was driving a small car; another contained Colonel and Mrs. Forestier-Walker, and three of those perfectly lovely Fuller girls, who are as devoted to their step-father as he is to them. Then there were three real live Admirals present: namely, Admiral Sir Charles Briggs, Admiral Neeld, and Admiral Johnson—who is hunting from Ford this season. And of soldiers, Captain Metcalfe and Captain Ogilvy, with the Prince; Major "Bill" Miles of the Royals; Captain "Bobby" Vivian, who looks like making a great reputation as an amateur jockey, and has now come into the front rank of race-riding soldiers; Captains Ralph and Frank Spicer, both in the 12th Lancers, so conveniently at Tidworth; Captain "Bill" Harris, who will keep his horses at Hullavington House, as Dicketts, near Corsham—which Mrs. John Taylor has taken temporarily—is wide of the Duke's meets. And last, but by no means least, a very gallant soldier in Mr. Geoffrey Bishop, who

was badly wounded in the leg in the war, and hunts in a side-saddle, going the living best. He plays polo, too, and was having a last morning with hounds before rejoining the 9th Lancers at Cairo. It means "missing one" for him, as far as the rest of the season is concerned. The other Harris brother, Leslie, is also in the 9th, and hopes to get some leave later.



THE OPENING MEET OF THE SOUTH DEVON: THE HON. MRS. VANE BUSY WITH HER CAMERA.

The opening meet of the South Devon was held at Rora. The Hon. Mrs. Vane is the wife of the Hon. Ralph Vane, brother of Lord Barnard, of Wollleigh House, Bovey Tracey, South Devon.—[Photograph by P.I.C.]

the other day, making off from Rodbourne. Takes a leaf out of the Scamperdale book. at these times—you remember: "You think because I'm a lord and can't use coarse language or swear, that you may do what you like; but I'll take my hounds home—yes, I will!" etc. Quite justified, too. But why don't the field masters ever lift their little voices in support—or, better still, get previous and prevent some of the trouble? There are enough of them, goodness knows—but they seem afflicted with dumbness, or coyness, or something.

### Our Painless Extractors.

Our secretary, who does a bit of coal-coping down Bristol way on off days, is to have the able assistance of Mr. Leonard Taylor this season in taking the cap, and lots of other little jobs. We do go in for fine cappers. The trembling stranger of average inches doesn't fumble long for his Bradburys when he

sees looming over him in impatient waiting such giants as these twain! But they are very gentle, really! Mr. Audley Miller is a most popular secretary, and his keen sense of humour always asserts itself, putting complainants in a good temper. He's not easily got at by the tryers-on; but that very fact caused the more exquisite joy to his friends when he once was. A certain farmer who was leaving the country made various claims for compensation, which were settled, and then walked Mr. Secretary out to look at what had once been a gate. He told the story of the "gent in scarlet" who did it in, and demanded the price of a new one, which, as there seemed no doubt of the damage, was handed over. But the gate was on a neighbour's land, and the wrong man cleared off with the boodle—with a wink in his nasty eye!

### On the Avonvale Borders.

On the Avonvale side, where they opened in earnest on the 4th with a lawn meet at Rood Ashton, they sound very pleased with themselves. Colonel Miller, of Somerford Manor, the new Master, has hunting quarters at Melksham, and has been putting his back into getting the wire down; and one hears that the new huntsman, Charles Hoare, has been doing well. Great hopes that the Prince will come out "some old day." The Trowbridge Gunners are keen supporters. They include Major Van Straubenzee, Captain Hewson (who is engaged to Lord Horne's girl), and "Squeaker" Morrison, who did so well in the show jumping season. The ex-Master, Sir Alfred Read, and Lady Read, entertain a lot at Lucknam, and have small gramophone dances most week-ends for Miss Read, Sir Alfred's only unmarried daughter, by one of his former marriages. They had an extra big one for her birthday the other night. The present is the third Lady Read; she has just been painted by Armour, on horseback, plum-pudding dogs—beg pardon, the noble Dalmatians—in the background. Lady Read is fair, and a beauty; noted for being

### The Day of Wrath.

The bad and bold have already shown a distinct inclination to precede the hounds when they hear "Gone away!" echoing from a far corner. His Lordship tells them off properly when he catches 'em at it—as he did, red-handed, so to speak, when he popped out on them



THE OPENING MEET OF THE SOUTH DEVON: MR. POMEROY, MRS. MORGAN GILES, MISS CARNEGIE BROWN, AND MISS V. MARTIN.

Our snapshot shows some followers of the South Devon at the covert-side at the opening meet of the season.—[Photograph by P.I.C.]

wonderfully dressed. Newcomers on the Avonvale border, who will hunt with the Duke's as well, include Colonel W. and Mrs. Neilson, at Jaggars. Colonel Neilson was in the 4th Hussars.

# Motor Magnates: Car Kings Caricatured.



1. Mr. D'Arcy Baker (Fiat).
2. Mr. L. Walton (Vauxhall).
3. Capt. Malcolm Campbell (Itala).
4. Mr. E. M. C. Instone (B.S.A.).
5. Mr. J. K. Starley (Rover).
6. Sir Herbert Austin (Austin).
7. Sir W. M. Letts (Crossley).
8. Col. A. J. Cole (Humber).
9. Mr. H. T. Vane (Napier).
10. Mr. E. Manville (Daimler).

Our caricaturist has set down his impressions of twenty-four of the leading men in the motor world—personalities responsible for cars which everyone has been talking about, looking at, and ordering this Motor Show week. Our page does not, of course, pretend to include everyone of note in the industry, but it may be taken as

11. Mr. Frank W. Lanchester (Lanchester).
12. Sir A. Mays-Smith (Delau'ny-Belleville).
13. Mr. Claude Johnson (Rolls-Royce).
14. Mr. A. McCormack (Wolseley).
15. Mr. S. F. Edge (A. C.).
16. Lt.-Col. Chas. Jarrott (Crossley).

representative of the best in the motor-manufacture world both at home and abroad. Colonel Cole is the present President of the Society of Motor Manufacturers and Traders—the body which controls the policy of the industry and is responsible for the Exhibition. Sir Alfred Mays-Smith is the immediate past President; while Mr. F. Lanchester preceded him in that office.



SPECIALLY DRAWN FOR "THE SKETCH" BY H. F. CROWTHER-SMITH.

## The New Natural Permanent Wave

This is an actual photograph showing the new **natural** Permanent Wave which caused such a sensation at the recent Hairdressing Exhibition.

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Photo. by  
Bassano.

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### for a Simple Two-Colour Drawing



OWING to the big increase in the circulation of "THE SKETCH," which necessitates greater rapidity of printing, it has been found desirable to alter the cover design for that paper (the figure, that is to say, which accompanies the title), to one broader and simpler in design, and therefore better suited to rapid cover-printing. The present figure, although one of the most beautiful ever seen on "THE SKETCH" cover, is too delicate in colouring for quick machining. The Editor of "THE SKETCH" therefore throws the design open for competition, and offers the sum of £100 for a design judged suitable for use on "THE SKETCH" cover.

#### CONDITIONS OF THE COMPETITION.

- |  |  |
|--|--|
| <ul style="list-style-type: none"> <li>(1) Competitors may send in any number of designs.</li> <li>(2) All designs must reach this office—<i>The Sketch</i>, 15, Essex Street, Strand, London, W.C.2, by not later than first post on Dec. 21, 1922, as it is intended, if possible, to use the winning design on the cover of the first issue of <i>The Sketch</i> in 1923.</li> <li>(3) Each drawing must have upon it the artist's name and address.</li> <li>(4) <b>Drawings must be bold in their lines, and the dress must be in a strong, flat red, with fainter red for flesh colouring. A multiplicity of lines is to be avoided.</b></li> <li>(5) The drawing must be of a female figure representing <i>The Sketch</i>, and should be so designed as to suggest the policy of that paper—the treatment of artistic, social, and theatrical life.</li> </ul> | <ul style="list-style-type: none"> <li>(6) Costume and coiffure must be such that they will not become "dated"; that is to say, they must not conform so strictly to the fashion of the day that they will become out of date.</li> <li>(7) The present form of lettering of the title (that is, <i>The Sketch</i>) must be incorporated in the design, in its present position on the page, and in its present proportion to the remainder of the design. The space to be occupied by the complete design, including the title, will be exactly the same as that now occupied on the cover of <i>The Sketch</i> by the figure at present in use and the title at present in use.</li> <li>(8) The Editor's decision is to be final in all matters, and he alone will be the judge of the suitability of the designs submitted.</li> </ul> |
|--|--|

Subject to these conditions, and provided that the designs submitted include one that is judged suitable for use on the cover of *The Sketch*, the Editor will pay £100 for the winning drawing, this to cover the original and full copyright, which will then become the property of *The Sketch*. Drawings, except the winner and any reserved for possible future use (by arrangement with the artists), will be returned in due course, provided postage or carriage is pre-paid by the competitors; but the Editor will not be responsible for the loss or damage of any drawings.

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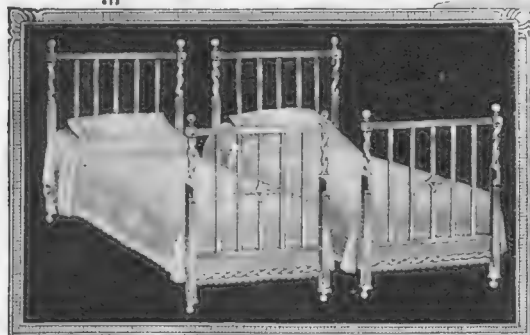
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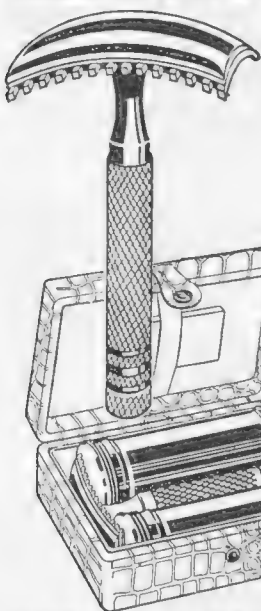
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This attractive Teafrock is an exact copy of an exclusive French model, and is made by our own workers from rich quality silk chiffon velvet and finest wool and silver metal lace. The illustration is a typical example of the many charming Tea Frocks and Tea Gowns we have now in stock.

TEA FROCK (as sketch) in a wonderful combination of materials in flame colour, gracefully draped skirt composed of silk chiffon velvet, cut with one long side bodice and panel sleeve of finest wool and silver metal lace to tone or in contrasting colours.

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**SIEMENS  
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Model OCELOT Fur Coat worked from perfectly and beautifully matched skins with collar; cuffs edged with natural Canadian Badger, with suede belt at waist lined rich soft satin to tone.

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Charming model Dress and Coat expressed in fawn velour and Crêpe-de-Chine to tone. Fur trims original collar and cuffs.  
24 Gns.

Delightful Coat for school girl, of mole embossed velour. Trimming of fur on collar and cuffs.  
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*Bring Paris to  
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Charming, Practical,  
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Department.

**Lace Veiling Department.**

Charming Coatee of Black Chiffon  
Velvet in becoming shape, edged all  
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Jap Silk and finished  
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The same model can be made to order in colours,  
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buttoned to form sleeve, selected  
Skins and lined Self Broche  
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model is lined Jap Silk and  
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Collar of same, which  
reaches to the edge of the  
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**Pure Silk Hose**

Kayser make with marvel  
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White and Colours. Per-  
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Size 8½ to 10½.

Per pair

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**For Little Ladies!**

For the exclusive beauty  
that lies in soft curves, elegant  
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"PAMELA HAT" is un-  
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feels it to be the correct wear  
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Look for the name  
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**Knitted Frocks and Cloaks for  
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Miss Slater's models for Autumn and  
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Knitted Frocks from ... 6 gns.  
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Photo by Arbuthnot.

No. 705.

Made in various fittings, in White, Putty, String, Sepia, Champagne, Oyster, Pearl, Havana, Cornflower, etc.

Soft Felt. Ordinary weight. 37/6  
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Felt Hats.

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A lovely Shoulder Cape in finest quality selected Natural Skunk, trimmed tails ... 92 Gns

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## STREET THIEF SCARED. ELECTRIC FLASH IN HAND-BAG. DROPPED BOOTY.

A remarkable bag-snatching affair, in which a night thief was foiled by an electric-lighting device inside a woman's vanity bag, took place in the West End last night. The woman carrying the bag on her arm was walking down Jermyn-street on her way to His Majesty's Theatre when a man dashed across from the Piccadilly Tube and seized the bag. To his astonishment it flew open, and a light shone upon his face. The street at this point is not well lighted, and the man was so astounded that he dropped the bag and took to his heels. A complaint was made to the police, and an accurate description of the man's features was given by the woman who saw them in the light of her bag-flash.

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of health  
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# Beecham's Pills

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## KOLYNOS DENTAL CREAM

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*Enjoy this new advantage*

The Captive Cap is now fitted to every tube of KOLYNOS Dental Cream we manufacture. This addition is necessary because of the fact that in the hurry of the morning toilet the old style cap was frequently lost and when uncapped there was a danger of Kolynos deteriorating, ever so slightly, perhaps, but still the danger existed. With the new Captive Cap this is now impossible. When pressed over, the cap falls into position. Two turns and the Kolynos is secure, safe against the possibility of deterioration.

Kolynos contains no particle of grit to harm your teeth.

If you are not already acquainted with this superb Dental Cream,

**Send for a Sample to-day!**



KOLYNOS  
is best used on a  
DRY BRUSH

Messrs. Kolynos, Incorporated,  
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Please send me a free sample tube of  
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Mr., Mrs., or Miss .....

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Post in  
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5d. stamp.

SKETCH 8/11/22.

Please give full particulars and write plainly.



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AUTUMN-WINTER WRAPS

**M**OSS-LIKE in texture for lightness; of virgin wool for warmth, softness and colour fixity. Varying styles—firm prices. In black, blue, warm browns and neutral shades.

£8 8 0 single-breasted. £9 9 0 double-breasted.  
Ready to wear or to order. Men's Coats same prices.

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**Aquascutum**  
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Mention of *Sketch*  
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Sole makers of the pure new wool and weatherproof Aquascutum Coat.



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Write for Descriptive Catalogue and  
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Clark's "ANCHOR" Threads are seven in number :  
 COTON A BRODER      VELVENO  
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All made by

**CLARK & CO LTD**  
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**C**A box of Charbonnel & Walker Chocolates is by far the most acceptable of all Christmas Presents. The recipient knows he or she has received what are Universally Proclaimed the finest chocolates in the world.

**C**Every chocolate is numbered underneath and a key list is enclosed in the box which describes each particular chocolate. This scheme is unique.

**C**Each individual chocolate is made and packed on the premises, therefore capacity is limited.

**C**For a number of years Charbonnel & Walker have had reluctantly to refuse orders for several days previous to Christmas, hence the necessity for this advertisement.

**C**This is not a case of seeking more business but an honest endeavour to avoid disappointment to our clients. Send for price lists now and order early.

**C**Remember Charbonnel & Walker Chocolates cannot become stale and condition is guaranteed upon arrival either at home or abroad.

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No. 38.

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A new style in very soft finish to wear under Jumper or Blouse.  
 In all fashionable Colours

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In style, material and colour blending, evening wear at the Louvre possesses an exclusive charm, whilst the range is so wide that it is practically certain that your choice will ultimately be made here.



A superb Evening Gown made of the finest Brocade Silk, giving effect of silver on colour ground, trimmed with White Fur at bottom of dress. PRICE 16 gns.

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The "TAM" III.  
ROBERT HEATH'S, Ltd., of Knightsbridge, newest Tam, a model on entirely original lines, suitable for Town or Country. Beautifully light in weight, and exquisitely made throughout of their well-known **absolutely waterproof 48/6** and unspottable Velvet. In black and 32 different shades. Price

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N.B.—Robert Heath Ltd. have no agents or branches, therefore their well-known hats can only be obtained from the address given below.



BY APPOINTMENT

**ROBERT HEATH**

of Knightsbridge.



BY APPOINTMENT

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**Excelsior  
Shoes  
for Ladies**

THE variable length of skirt demands footwear that is elegant and chic. The model depicted is supple and light, yet durable. The refined cut and finish are essential to good style.



*"A  
Shoe  
of Beauty  
and a  
Joy to Wear."*

**Excelsior**

SEMI-SPORTS  
MODEL, 2915.

Made in Beaver, Beige,  
Nigger, Grey, Doeskin.  
Also in Willow or Box Calf  
Good substance.  
Wetted Sole.

If you experience any difficulty in obtaining "Excelsior" Shoes, please write for name of nearest agent to the sole makers, **G. F. HUTCHINGS & CO., LTD.,** Excelsior Works, BRISTOL.



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## VIOLET RAY REDUCING BATH SALT

### The Slender Silhouette

The latest product of the "Cyclax" laboratories strikes a new and fundamental note in the science of the preservation of natural beauty, to which Mrs. Hemming has devoted a quarter of a century of incessant and enlightened research.

Obesity—which destroys youthful grace and the slender outline indispensable to any woman of fashion and taste, is one of the greatest enemies of feminine charm.

To alleviate this evil, Mrs. Hemming has invented the "Cyclax" Violet Ray Reducing Bath Salts.

By the addition of these crystals to the daily bath, the water becomes not only fragrant and exhilarating, but definitely medicinal in its effect.

The figure regains its lost slenderness and suppleness; rheumatic pains and swellings are greatly relieved; and the skin becomes daily more beautiful in texture and tone. Not only do these Bath Salts speedily reduce any tendency to stoutness, but they prevent such a tendency. Thus they are a necessary adjunct to the toilet of any woman who wishes to retain her slimness. The necessity of retaining slender outlines cannot be too strongly impressed. The modern fashion demands a svelte and supple figure to do justice to any toilette.

The Violet Ray Reducing Bath Salts satisfy a long-felt need. They are unsurpassed in reducing and preventing the accumulation of superfluous flesh.

You should write for Mrs. Hemming's famous book on the "Cultivation and Preservation of Natural Beauty," which contains full description of all "CYCLAX" preparations for the skin.

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## WOMAN'S WAYS.

By  
MABEL HOWARD.

de-Chine afternoon frock worn by Miss Frances Carson in the first act of "Glamour," the new play at the Apollo. Its charm depended entirely on its perfect simplicity. Down the length of the skirt ran narrow insertions of crêpe-de-Chine lattice-work, which encroached a little, at the top, on the boat-necked bodice. A strip of lattice-work appeared on the short sleeves, and long panels of plain material hung at the sides. A happy inspiration must have prompted the choice of the youthful-looking georgette frock worn in the second act, for the colour was a lovely russet shade which matched her hair and eyes. Auburn hair and brown eyes are a rare combination in themselves, and when the dress can be brought into perfect harmony the effect is delightful. A wonderful creation which appeared only towards the end of the play was Miss Maud Cressall's black velvet and lace gown, with its long, sheath-like skirt held on the left by two gold clasps. From the back of the left shoulder fell a wing which developed into a short train; while a loose fold of material, slung from the right shoulder to the waist, formed an auxiliary sleeve. To accompany the gown she chose a large black panne picture-hat with a sweeping ostrich plume.

### Lovely Sleeping Wear.

Whether she is a pyjama devotee or a loyal partisan of the nightdress cause, the woman who loves beautiful night attire should certainly pay a visit to Debenham and Freebody's, Wigmore Street, whence come the four charming lingerie models illustrated on this page. She will find a delightful selection of nightdresses and pyjamas from which to make her choice, as both rival factions are well represented. Flesh-pink georgette is used for the front panel and the loose shoulder-wings of the nightdress above on the left; while the pleated top and sides, as well as the loose tie-belt, are in white georgette. A row of tiny pink georgette roses surrounds the boat-shaped neck. Quilted lilac crêpe-de-Chine is used for the jacket of the pyjamas, which is decorated with ruches of plain crêpe-de-Chine. The

trousers are also of the plain material, with a stripe of quilting on either side.

### A Harmony of White and Coral.

Why the little lady on the cushion should be so unhappy is a mystery which only the artist could solve, for her hand-glass must have told her that she is looking charming, in a cami-knicker of the latest design. It is diamond-shaped as to the knicker portion, and



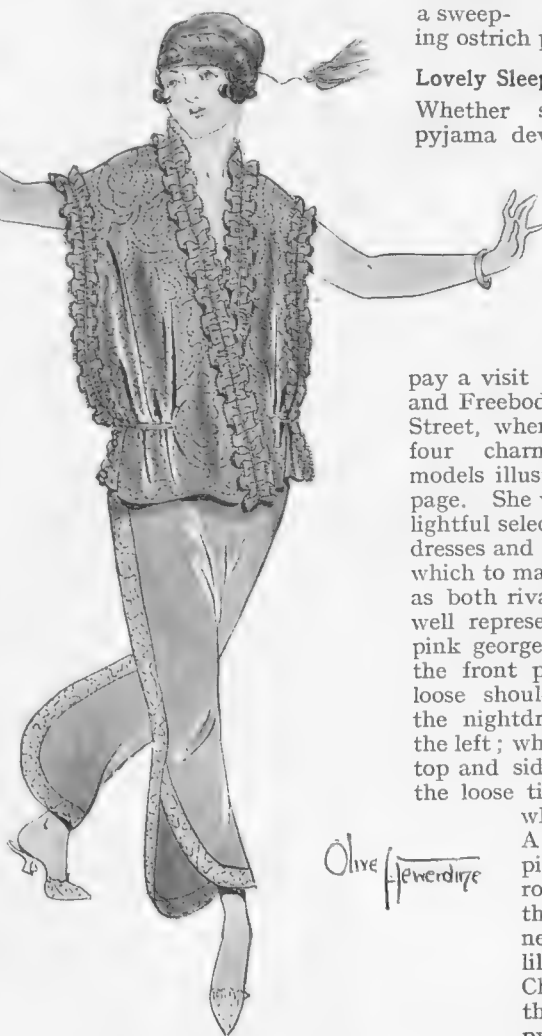
A charming poudoir cap of lace and silk roses, which stands to the credit of Debenham and Freebody's.

A pink and white georgette nightdress decorated with pink roses. From Debenham and Freebody's, Wigmore Street.

vogue to-day does not owe its origin to the Elizabethans, it can generally be traced to the Greeks! The quaint Victorian modes, however, have been the most fruitful source of suggestion for modern fashion, and it is not only their attire that has proved so useful. Their windows, too, have drawn the attention of the resourceful artist in dress, with the result that lattice-work is now the newest form of ornamentation. It is certainly one of the autumn's most attractive contributions to the art of decoration, and one that promises to become more and more prevalent as the winter approaches. Gold silk lattice-work over a foundation of powder-blue georgette made the skirt of a beautiful evening gown from Paris. Flat braid lattice-work has already appeared as a trimming for coat-frocks and costumes; and a particularly effective form of this decoration is dark lattice-work against a lighter background. One delightful coat-frock designed on these lines was composed of fine navy-blue serge, with an underskirt of scarlet silk which gleamed through the open squares of the lattice-work front panel.

### Three Notable Dresses.

Lattice-work was the chief feature of the white crêpe-



Quilted lilac crêpe-de-Chine is employed by Debenham and Freebody's for the jacket of these artistic pyjamas. The trousers are of plain crêpe-de-Chine, decorated with quilted edging.



Her novel-shaped cami-knicker is of white georgette adorned with coral designs. From Debenham and Freebody's.

the white georgette of which it is composed is set with insertions of coral-pink. The fascinating Dutch matinée cap above is of cream lace, decorated with a spray of silk roses.

### The Illusion of Line.

No matter how artistically the gown may be designed, unless it is well worn, it will certainly not achieve its full success. The art of wearing clothes to the best possible advantage is undoubtedly a most valuable gift, and one that depends less on the beauty of the figure than on care, and an innate talent for dress. A great secret is the choice of the correct corset. The slim, narrow styles in vogue at the present moment have made it particularly difficult for the heavily built woman to appear well dressed. Science, however, has come to her aid with the Super-Reduso corset, which may be obtained from Harrods, or from any leading corsetière. It is designed to give to the full figure the long, svelte lines which the present fashion demands. The Super-Reduso corset is made in a variety of styles, to suit every type of large figure, and it is remarkable what an illusion of slim lines it imparts to even the stoutest figure. Uncomfortably tight corsets are not only unhealthy, but they defeat their own ends by producing an added appearance of stoutness. The success of the Super-Reduso corsets lies in the fact that they do not compress at all, but simply mould the figure into a graceful silhouette.

[Continued overleaf.]

# WOMAN'S WAYS. By Mabel Howard. Continued.

**A Quartet of Lovely Gowns.** The cunning of an artist's hand is discernible in the draping of the beautiful evening gown illustrated at the top of this page. The arrangement of the material is perfect—worthy of the lovely colour-scheme in which it is expressed. Peter Robinson's, Oxford Street, have chosen silver tissue stamped with a grape-vine design, and have ornamented it with pearl and jet cabochons which fall in a cascade from the left hip. Jade-green beads form the centre of a wonderful diamanté motif which holds the material at the side, and the lining of the long side-panels is of soft black panne. Another lovely frock for which Peter Robinson's are responsible is composed of white georgette, with a straight, sleeveless bodice, and a double-winged skirt covered with intersecting ropes of pearl and diamanté beading. Gold metal tissue on a sapphire-blue georgette basis is used for a striking gown with a wide sash and side-panel of rich sapphire velvet; and yet another attractive frock is of deep champagne georgette, with belt and panels ornamented with crystal beadwork.

**For Day or Evening Wear.** Upturned "hedge" collars which stand out from the shoulders and do not touch the throat at all are much in evidence at the moment. They may be of the open variety which surround the back and sides of the neck only, in which case they are often of considerable height; or of the closed type, such as the plaited cable collar that adorns the black zenana silk evening coat on



this page. Naturally, in the latter case, the collar cannot be too wide, or it would eclipse the face altogether; and Gooch's, Brompton Road, who are responsible for the creation of this model, have wisely steered a middle course. A particular attraction of the garment is the

*A wonderful evening gown from Peter Robinson's, Oxford Street. Silver tissue set off by soft black panne is ornamented with jade-green pearl and jet beadwork.*

fact that, having sleeves, it may be utilised as a coat for day wear as well as for an evening wrap. A delightful coatee to be seen in their salons is of grey baby-lamb cloth—an excellent imitation in fabric of the fashionable curly fleece. The little garment is buckled tightly across the hips with narrow bands, and is priced at 9 guineas.

**The Care of the Complexion.** Of all the gifts Nature can bestow on a woman, beauty is certainly the most highly prized, and there can be no doubt of the fact that the first essential of beauty is a lovely complexion. The shape of the features, alas! is generally a matter outside the owner's control; but a beautiful skin is the birthright of every woman, and will be hers for life if she will only realise that the clearness and freshness of her complexion depends on the observance of the simple rules of health. Dinneford's magnesia, which may be obtained from any chemist at 1s. 3d. a small bottle, is not only an excellent means of keeping well, and therefore looking well, but also pleasant to take. It is warmly recommended by doctors as a remedy for many of the little ailments of children, and will be found invaluable by those who suffer from headaches and biliousness.

## The Buying of Furs.

In the purchasing of furs there can be only one safe rule—buy the best. There is no need to choose the most expensive skins: many effective varieties of fur may be had at most reasonable prices; but, whatever skin

is decided on, the wise woman will select the best of its kind, knowing that in the end it is the truest economy. A good-quality skin will prove a faithful friend for many years, giving three times the service of an inferior pelt, and it will more than repay the difference in the initial outlay. The International Fur Store, 163, Regent Street, are known for their reliability on all matters connected with fur; and every woman who is contemplating the purchase of winter furs should send for their magnificent illustrated catalogue. It is really a most excellent production, giving particulars of every type of fur garment, from lovely full-length coats priced at £600, and sable stoles at £700, to beautiful blue-wolf stoles which may be had for £8 10s.

**The Ever-Lengthening Coat.** An important feature of many of the autumn tailor-made suits is the increasing length of the coat. The skirt portion of the jacket becomes deeper and deeper

as the season advances, and has now reached three-quarter level. Beyond this it cannot go without assuming the rôle of a full-length coat.



*An effective tailor-made suit of smoke-grey jacquard trimmed with kitt fox. Sketched at Goodbrook's, 8, Hanover Street.*

An exceedingly long coat is the chief characteristic of the effective costume sketched on the right, which stands to the credit of Goodbrook's, 8, Hanover Street. It is fashioned of smoke-grey jacquard, and is lined with grey crêpe-de-Chine. Kitt fox is used for the shawl collar, for the cuffs (which are placed well above the wrist), and for the flounce that encircles the front of the jacket only. The clasp is of inlaid steel and enamel. A charming partnership of coat-frock and coatee is carried out in mole-grey gabardine. The wide V-neck of the frock is faced with a lighter shade of rep, and the material is gathered at the low waist-line into a belt which ties at the back. The little coatee boasts an upstanding padded roll-collar and loose bell-sleeves.



*Gooch's, Brompton Road, have decorated this lovely zenana silk evening coat with a wide cable collar and cuffs.*



# ROWE

## Correct Sailor Clothes

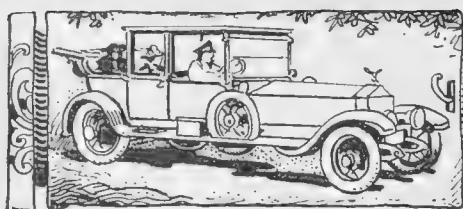
are exact facsimiles in miniature of the Naval Uniform. They are known the World over, and are obtainable from Agents throughout both Hemispheres. A Special Catalogue, with Patterns and Measure Forms, will be sent direct on request.

*Rowe Sailor Suits are sold in units; one may replace any "spare part" of the Outfit at any time, with certainty of match and fit.*

*Rowe Serges, Ducks, Linens and Drills are the best of their kind manufactured; the colours are fast and guaranteed Sun and Laundry proof.*

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BOYS & GIRLS TAILORS AND COMPLETE SCHOOL OUTFITTERS  
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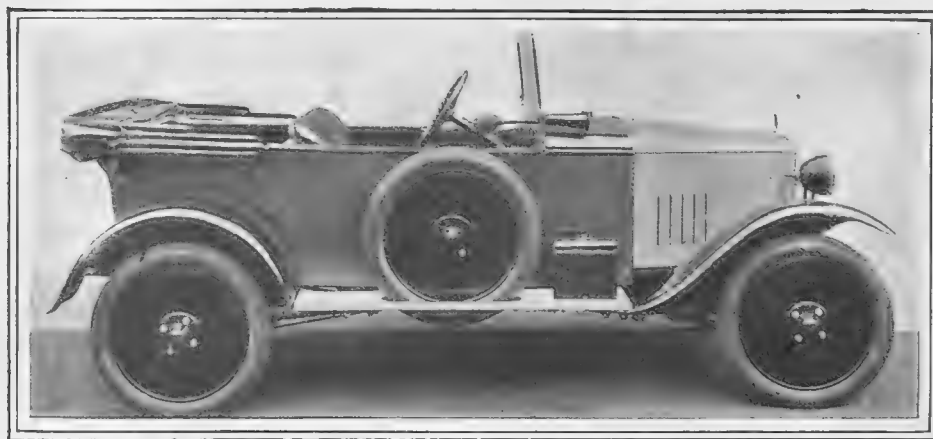


# THE MOTOR EXHIBITION



A DESCRIPTIVE GUIDE TO THE SPECIAL FEATURES OF THE SOCIETY OF MOTOR MANUFACTURERS AND TRADERS' SIXTEENTH INTERNATIONAL MOTOR EXHIBITION. AT THE WHITE CITY AND OLYMPIA (NOV. 3-11).—II.

AFTER spending some days at the Sixteenth International Motor Exhibition at Olympia and the White City, I have the greatest sympathy with the visitor there who wishes to buy a car, whatever price he is prepared to pay for it. In the first place, the method of allotting the stands by ballot compels him and her—for few men buy cars without a lady being interested in the final decision—to walk many miles to look at those stands which contain vehicles of about the price they wish to pay. For



FOR THOSE WHO WANT A SMALL CAR AT MINIMUM FIRST COST:  
THE 10-H.P. B.S.A. POPULAR, PRICED AT £230.

In the main, the chassis is the same as that of the 10-h.p. B.S.A.-de-Luxe. The body provides two comfortable seats in front, with luggage space behind. The use of a cushion enables the luggage space to be converted into an emergency seat. The car is fast and a good climber.

instance, there are forty-four stands at Olympia and forty stands at the White City containing cars whose tax-rating runs from £7 to £12. Sometimes a couple of these rivals adjoin each other, but usually they are well separated, so the would-be buyer has to dodge from one to the other. I might also add that between the two buildings there are forty stands on which cars rated at £14 to £16 are staged; but I do not want to labour the point. Now, if the arrangement either in regard to price or tax-rating of the cars could have gathered them more or less in sections, how much fatigue would be saved; and I do not believe, from a spectacular point of view, the exhibition would suffer in the least. The only advantage of the present system is that one need only visit either the White City or Olympia. You can get fixed up with a real good car at either place, as both low-priced and high-priced vehicles can be found of equal value at each hall. In fact, the most expensive are at the White City, and the £100 car is there too—the lowest-priced of the lot. This, by the way, is a single-cylinder-engined affair.

Secondly, considering that some 3,000,000 people are engaged in the motor industry, it seems to me a pity that there is not some official opening, like they have at Paris and Brussels, where some Minister of State or other exalted personage opens the show with the usual official ceremonies, to give it a *cachet*, so to speak, and emphasise how important an industry the motor trade is. Of course, this time, with elections in full swing, it might have been difficult; but I do hope next year, when we are all looking forward to the exhibition being under one roof, something will be done in this way.

Lastly, I think the Society of Motor Manufacturers and Traders ought to issue the admission ticket to permit the visitor to go in and out as many times on the day of issue as he or she pleases, now the show is in two halls so far away from each other, beyond comfortable walking distance. I heard much grumbling from would-be purchasers of cars who, having first gone to Olympia and then to the White City on the free charabanc, had to pay not only their

cab-fare back to Olympia, but also another admission fee, in order to have another look at the "selected at Olympia" after their minds had gathered up the chief points of the "selected at the White City." I know it may seem silly that anyone wishful of spending between £200 and £2000 should worry about an extra 10s., more or less; but, strange to say, the better off people are, the more they kicked at what they termed "this imposition."

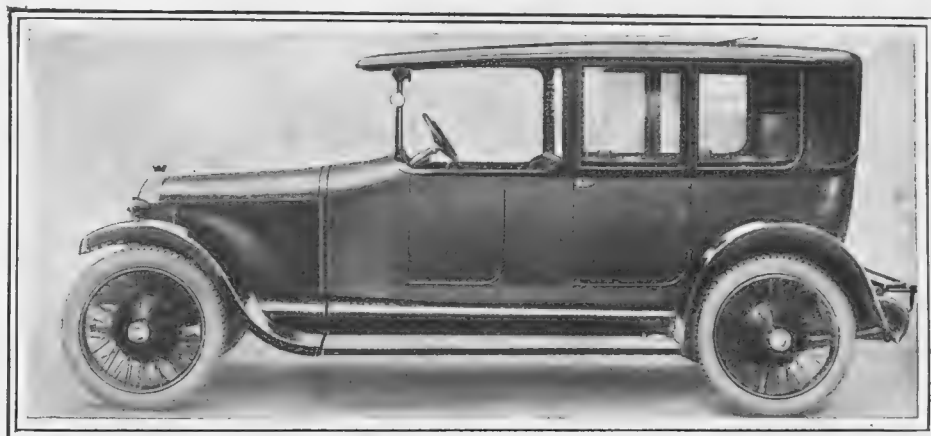
Otherwise, there never was such a motor show as this present one. Motor-cars were never so cheap, and I do not believe we shall ever see them at a much lower price than they are offered at to-day. The amount of extra fittings provided, the better upholstery and superior coachwork given, put all previous records in the shade. It is impossible to give a detailed description of all the stands, so I append a few that are worthy to add to those already given in the previous issue, though I forgot in that article to mention that the Daimler range of cars is now from a 10-h.p. two-seater (costing £230) to the 45-h.p. limousine for £2000; and includes a new 11-h.p. four-cylinder, a 12-h.p. six-cylinder, and a 16-h.p. six-cylinder, besides the new 21-h.p. mentioned in that issue.

Talbot  
(Stand No. 276,  
Olympia).

One of the smartest little cars to be seen at Olympia is the 8-h.p. Talbot two-seater de luxe, with comfort-

able cushioned seats, plenty of leg-room, a well-protected dickey, spare wheel and tyre, complete set of side-curtains opening with door, three lamps (the side and head-lights are combined in one lamp), starter, electric horn, speedometer and Dunlop cord tyres, for £320, or £295 without starter or curtains opening with the doors. But

the Clement-Talbot stand contains quite a number of attractions, as the programme of this firm for 1923 includes not only the 8-18-h.p. Talbot referred to and staged, but a 10-23-h.p. Talbot with the de luxe equipment and a 60 by 95 mm. four-cylinder overhead-valve engine (like the 8-h.p.), a neat four-seater body, differential in the back axle, for £375—which is a very moderate price for the accommodation provided. Though not shown at the time of my visit to the exhibition, the Talbot programme also



AN IDEAL CAR OF MODERATE POWER AND SIZE: THE 16-H.P. DAIMLER LANDAULET, PRICED AT £1000.

This car accommodates two passengers at the back, and a folding seat can be supplied for a third.

includes a 12-30-h.p. six-cylinder, 57 mm. by 95 mm., four or five-seated touring car, with overhead-valve engine, for £575—so far, I believe, the lowest-priced English six-cylinder car on the market. It is, too, the smallest, for the annual road tax is only £12; yet from my experience of the little 8-h.p. Talbot on the road, this new 12-h.p., six-cylinder Talbot will probably be as fast as, if not faster than, some of its larger rivals. The 25-h.p. Talbot is

(Continued overleaf.)

*Born 1820—Still going Strong!*



HISTORICAL SPIRIT SERIES NO. 17

*LINLITHGOW PALACE:—Favourite residence of the Scottish Kings and birthplace of Mary Queen of Scots—1542.*

**Johnnie Walker:**

“Mary Queen of Scots—bearer of an immortal name, for ever enshrined in Scottish Hearts.”

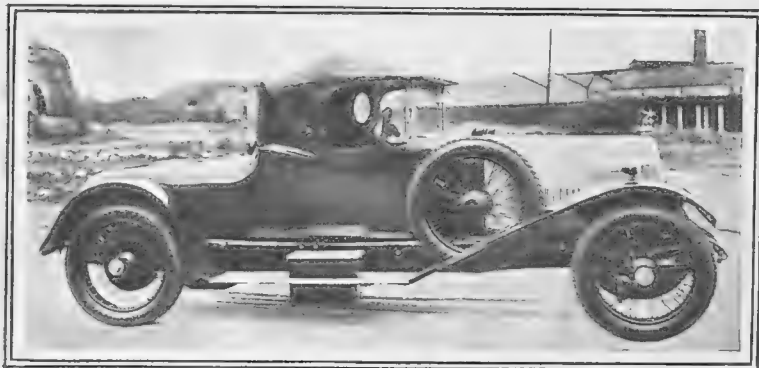
**Shade of Mary  
Queen of Scots:**

“Flatterer! I am afraid your name is more often on their lips.”

also staged on the stand, with a handsome landaulet body, which looks very imposing amid the smaller Talbots, its companions on the staging.

**Straker-Squire**  
(Stand No. 258,  
Olympia).

A new light car of 10.4-h.p. rating is the novelty of the Straker-Squire stand this year, so that now three different models are offered by this firm to its customers—namely, the new 10-15-h.p., the 15-20-h.p. (£20 tax), both four-cylinder



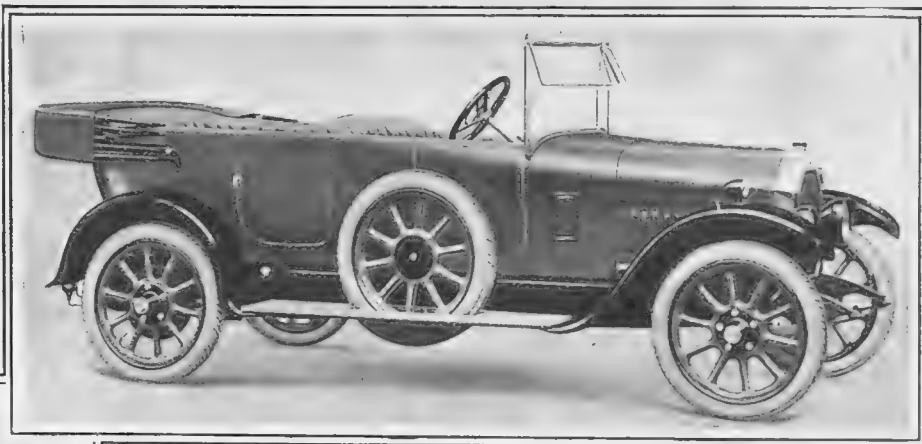
SHOWN ON STAND NO. 258 AT OLYMPIA: THE NEW 24-80-H.P. STRAKER-SQUIRE TWO-SEATER.

cars; and the 24-80-h.p. six-cylinder, the first pre-war Straker-Squire model. Designed on high-class lines, with overhead valves, and detachable head for its four-cylinder engine of 65 mm. bore and 110 mm. stroke, the aluminium pistons are a patented design with a special anti-slap device, while an inverted tooth-chain drives the cam-shaft and the magneto, with neat provision for the chain adjustment. With pump lubrication for the engine, with ample radiator surface for cooling water, this new 10-15-h.p. Straker-Squire is stated to develop a speed of fifty-five miles an hour on the Brooklands track with its standard equipment, so that it should appeal to those light-car enthusiasts as much as the pre-war "fifteen" Straker-Squire did; and there are a large number of these old cars still running on the roads to-day. It is staged—the new 10-12-h.p.—at Olympia fitted

in that the 15-20-h.p. has central gear-change, while the 17-30-h.p. has right-hand control levers. A transmission brake of the locomotive type is fitted on a drum in the rear of the gear-box, actuated by the pedal on the 17-30-h.p., the hand-brake actuating on the drums of the back wheels on this chassis; while both foot and hand brakes are on the rear-wheel drums on the 15-20-h.p. model. In fact, but for these particulars the cars are identical in design, with multiple disc clutches of alternate steel and Ferodo plates to the four-speed box, with torque tube enclosing propeller-shaft and spiral bevel final drive. Both four-cylinder engines have side-by-side valves and monobloc casting, magneto ignition, forced lubrication, and pump water-cooling. A saxe-blue saloon with cloth upholstery, and an all-weather touring car with blue panels and upholstered in leather are shown on the 15-20-h.p. chassis; while a three-quarter coupé of mole hue and a sporting boat-shaped two-seater, painted crimson-lake, with black leather cushions, are fitted on the 17-30-h.p. chassis. Though the "two-litre" model is not exhibited, this is included in the Itala programme for this new season. As the prices of these three models are moderate, their old friends will welcome them, while they should gain many new ones for their quality and speedy road performance.

**Hillman**  
(Stand No. 290,  
Olympia).

For comfortable protection in all sorts of weather conditions the new 11-h.p. Hillman all-weather two-seater provides a great attraction to the visitor to this stand. It really is a most efficient draught-excluder, as combined with its wind-screen in front are side-windows that open with the door and can be used whether the hood is raised or lowered. There are no turn or pressed buttons to be manipulated, as these windows are in steel frames covered with the same material as the hood. Also, if



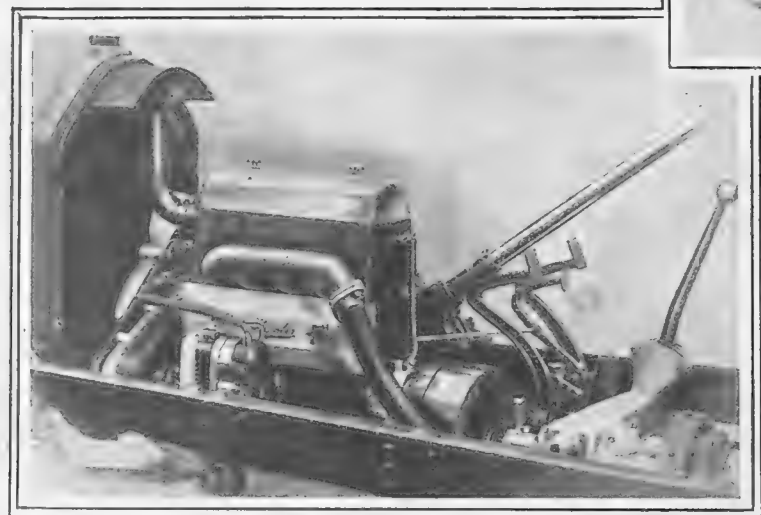
PRICED AT £525: THE HUMBER 11.4 FOUR-SEATER TOURER.

not required, they can be stored away under the front seat in a space provided for them. Another feature to add to the comfort of the lady driver is that the hood envelope is provided with a special arrangement for carrying parcels, etc., which small cars do not usually provide so handy to the occupants. This Hillman car has proved itself mechanically efficient for the past two years, and very speedy on the road. It is staged with several types of coachwork on the stand, so as to appeal equally to those who wish to use it as a commodious small carriage or a sporting two-seater.

**Overland**  
(Stand No. 264,  
Olympia).

Nowadays it is difficult to style the Overland an American car, as it is built up at Manchester with British coachwork as well as being imported; while the British-built chassis—*modèle-de-luxe*, it is termed—costs only £25 more than the standard article. Also, as the British-built all-weather five-seater can be purchased complete for £365, it cannot be termed expensive

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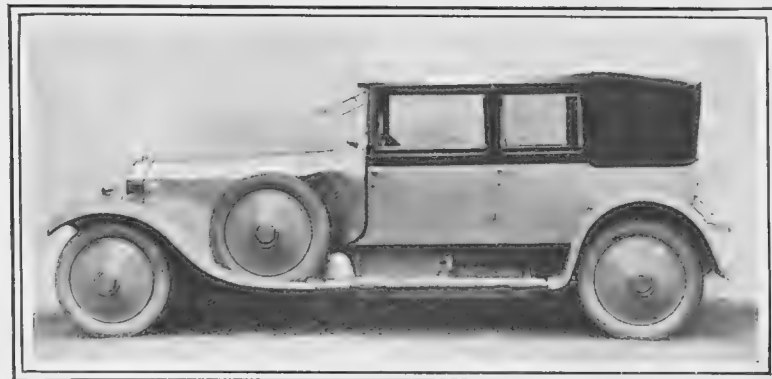


THE 1923 MODEL: THE 11.4-H.P. HUMBER ENGINE.

with a peacock-blue touring four-seated body; and its right-hand gear control and hand-brake allows the full room of the front seats to be utilised for passengers and driver. Its price is £450; or £25 less if fitted with a two-seated body. Of a similar colouring is the 15-20-h.p. four-seated Straker-Squire also displayed on the stand; and whereas the 10-15-h.p. has its electric starting and lighting set supplied by Smith and Son, that on the 15-20-h.p. is the C.A.V. There is also a 15-20-h.p. Straker-Squire saloon carriage staged, as well as the six-cylinder 23.8-h.p. car with its two-seater body and dickey, painted claret colour and upholstered in brown leather: a sporting car indeed.

**Itala**  
(Stand No. 175,  
White City).

A popular Italian car in this country is the Itala, famous for its soundness of design and construction. Messrs. Malcolm Campbell, Ltd., are the British concessionaires of Itala cars, so it is to be found on their stand at the White City, near the entrance of the right-hand or east block of these buildings. Two powers of Itala chassis are staged—the 15-20-h.p. and the 17-30-h.p. models, which differ only in their general design



ON A ROLLS-ROYCE CHASSIS: A BARKER ENCLOSED CABRIOLET WITH DIVISION.

# NO APOLOGY.

So inconceivable is it to us that many Motorists continue to expose their wives, children and friends to unnecessary danger that we offer *No Apology* for obtruding this bold advertisement.

Hundreds of valuable lives have been saved by **TRIPLEX SAFETY GLASS**. During the war all Fighting 'Planes, Submarines, Tanks and many Torpedo Boats were fitted with this wonderful glass.

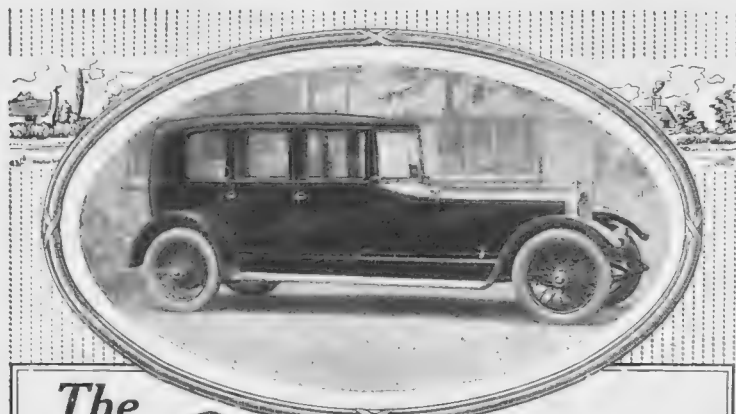
In peace time all Main Line Aeroplanes, many Public Vehicles and Hundreds of Private Cars are fitted with the **ONLY GLASS** that **CANNOT SPLINTER** or **FLY** under any condition.

Some of the leading Insurance Companies **ALLOW REBATE** on **PERSONAL POLICY** if your Car is fitted with **TRIPLEX SAFETY GLASS**.

Why not be wise before the event and fit **TRIPLEX** throughout on your Car? **TRIPLEX** can be had from all Coachbuilders and Garages. We supply ready for fitting in 48 Hours.

**DON'T DELAY AND  
DON'T BE PUT OFF.**

Also **TRIPLEX** Goggles and Optical Lenses.  
Write for List and Full Particulars.



The  
**Lanchester**  
40 H.P. Car

**Stand No. 274  
OLYMPIA**

**"The Centre of the  
Central Gangway."**

The **LANCHESTER MOTOR Co. Ltd.**  
Armourer Mills, 88, Deansgate, 95, New Bond Street,  
Birmingham. Manchester. London, W.

Catalogues and photographs  
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**ROVER**

"The Car that set the fashion to the World"

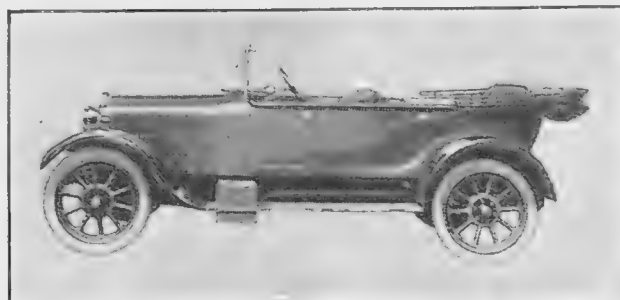
**STAND NO.  
282  
OLYMPIA  
NOV. 3 - 11.**

The Car that set the fashion to the World, and still to-day the leader of its class, the ROVER has gained a commanding ascendancy that is only achieved by conspicuous superiority.

The "man in the street" appreciates the ROVER for its distinction of line and elegance of finish—the owner of the car values his ROVER for its comfort in service and absolute dependability. It is a car that takes all seasons as they come, a car that proves its superiority under all conditions.

The 12 h.p. ROVER Four-Seater Touring Car illustrated, has many improvements introduced for 1923, the most interesting of which is that a new engine developing considerably more horse-power is fitted, giving greater liveliness and more speed to the car. The lubrication of the engine has been altered to pressure feed. With a Hood and Side-Curtains opening with the doors, the car may be rapidly transformed into an all-weather model. The following standard equipment is worthy of special note:—Two Horns, Luggage Grid with Straps, Spring Gaiters, Two Floor Mats, Clock, Speedometer, Dash Light, Grease Gun, etc.

Send for Catalogue illustrating all Models.  
The ROVER COMPANY LTD., COVENTRY  
59a, New Oxford Street, London,  
and Lord Edward Street, Dublin.



The 12 h.p. ROVER FOUR-SEATER TOURING CAR. Price £550.

by any stretch of imagination. The various Manchester Overland cars built by the Willys-Overland-Crossley concern—with the improved English finish on the coachwork, some fitted with the Gwynne all-weather head, real leather upholstery, and very complete equipment, including electrical engine-starter, lighting set, six lamps, spare rim and tyre, and jack—give excellent value for the price demanded. The standard touring car costs only £268, and it is hard to point to any other five-seated family vehicle at its price, and running at less cost to the user than this Overland. With magneto ignition, accessible working parts, and a suspension that has proved its ability to smooth our English roads, the popularity of the Overland has increased since it adopted this country as a partner in its making.

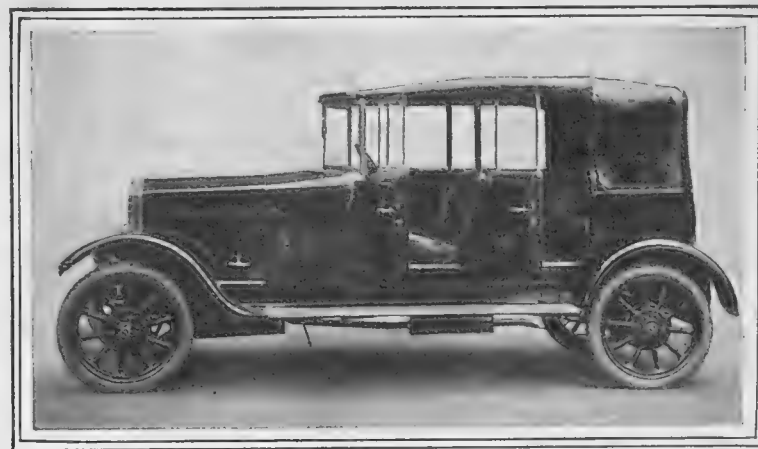
Albert  
(Stand No. 314,  
Olympia).

Among the popular light-car brigade must be counted the 11-h.p. Albert car, with its silver-capped radiator and smart appearance. Sold to the public by the Service Motor Company, Ltd., as the distributors, and manufactured by Gwynnes, Ltd., at Hammersmith, the Albert car next season is to have a smaller model as companion—the new 8-h.p. Gwynne. During the past few years England has adopted the American practice of buying cars on the deferred-payment system. The Service Guarantee Corporation, Ltd., of 93, Great Portland Street, has been formed to enable agents for Albert cars to deal with hire-purchase business, and also with any other make of car in which they are interested. The consequence is that a great number of Albert cars have been sold, helping to bring this car to such a moderate price. On the stand can be seen the Albert car fitted with the four-door all-weather body (a Gwynne patent) that has its pillars finding their proper places without guiding, like an automatic machine, so that when up, the hood and windows of glass transform the open touring car into a limousine. This, too, without unsightly fittings, and with screwed fixtures that do not rattle. The Albert all-weather touring car is one of the most comfortable vehicles that has been offered to the motorist, and an inspection of the Albert cars staged further endorses this view.

General Motors  
(Stand No. 313,  
Olympia).

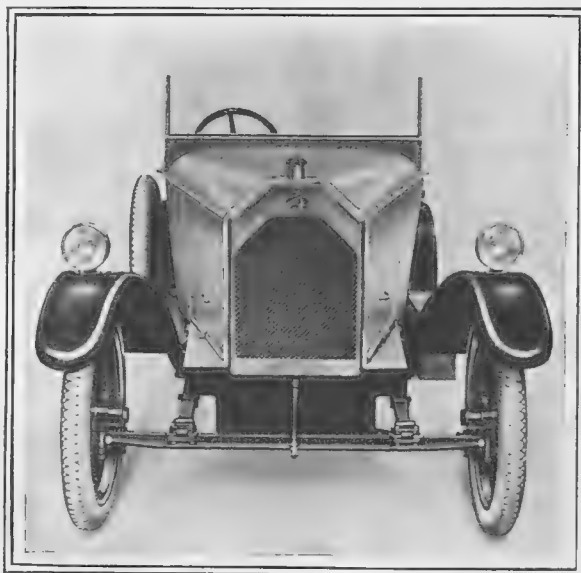
On one of the island stands on the north side of Olympia is the depot of General Motors, Ltd., that U.S.A. concern that controls the destinies of the Buick, Oakland, Chevrolet, and other motor-car products in America. Here the staging has both four-cylinder and six-cylinder Buick cars, the six-cylinder Oakland, and the four-cylinder Chevrolet, with their standard coachwork for town and country. With these well-established and familiar to most makes of cars this firm offers no fewer than thirty-seven models for their programme for 1923, which, of course, could not be displayed on the limited space of their stand in this exhibition. Consequently, they held recently a small motor show of their own in Thurloe Place, South Kensington, where all these varieties of car were on view, and will remain so concurrently with the Olympia stand. At this exhibition the six-cylinder 27-3-h.p. Buick chassis is now fitted with a Marvel carburetter,

any petrol as the result of flooding and passing it through a pipe to the under-shield. The four-cylinder Buick is rated at 18-2-h.p., and remains unchanged since its introduction to the motoring public



A CAR TO NOTE: THE NEW 14-H.P. GWYNNE ALBERT.

last year. This also applies to the six-cylinder Oakland and the four-cylinder Chevrolet cars, but there is a great improvement in the construction and appearance of the various coachwork bodies with which they are equipped. A feature to be noted is the very wide plate-glass window in the rear of the hood, of much larger area than the usual light fitted in cars, so enabling the driver to get a much clearer view when he is reversing. Another detail that, though fairly common in France and America, seems to have escaped the attention of British motorists is the little narrow mirror fitted on the top of the front wind-screen which, in its reflection, enables the driver to have a view of the full width of the road behind him. Full of small yet really necessary conveniences, these models displayed by General Motors, Ltd., range in their prices from £375 for a Chevrolet saloon to £740 for a coach-built head, all-weather, six-cylinder Buick, with the rises in easy stages between these limits, so that a wide range of purchasers is catered for, and, moreover, catered for well.



POPULAR AND PLEASING: THE NEW 10-H.P. SWIFT—FRONT VIEW.

C.A.V. Lighting  
(Stand No. 460,  
Olympia Gallery).

While C.A.V. lighting, starting, and ignition sets can be seen

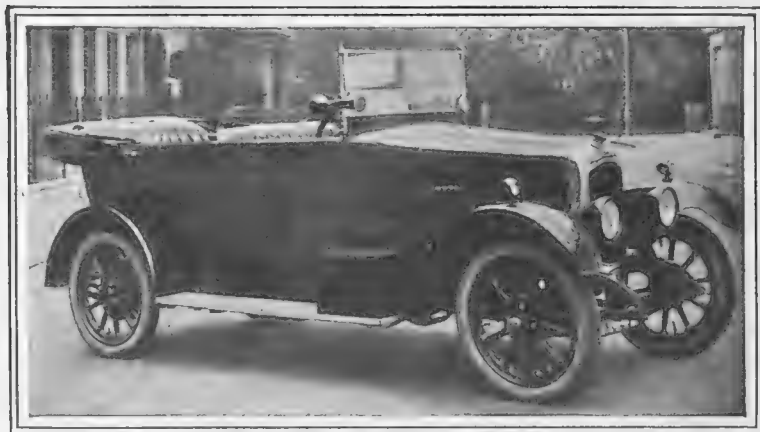
on a large number of cars staged at the White City and in the main hall of Olympia, yet a closer inspection can be better made of these details

at Messrs. C. A. Vandervell's stall in the gallery. A new and modified C.A.V. range of electrical productions includes dynamo lighting, starting, and ignition system employing separate components, of circular design familiar on the cars to most motorists. A new departure shows combined lighting dynamo and starter units also incorporating the improved type of distributor with coil ignition gear. Circular dynamos are also repeated with eccentric armatures and base-plates to magneto spindle heights. New designs in switch gears include self-contained controls for dynamos and ignition systems incorporating locking devices with dynamo cut-outs in distinctive flush types for fascia (dash) board mountings. There is a full range of C.A.V. lighting and starting batteries with Willard threaded rubber insulation separators in various box mountings to suit all the British and American cars on the market. New designs of wing-fitted road-lamps, spot-lamps, etc., all of which incorporate an improved focussing bulb, are on view, besides focussing holders and other electrical fittings such as cigar-lighters.

Shell-Mex  
(Stand No. 86,  
White City).

All the products distributed by the Shell-Mex Company can be seen at the west block of the White City, from road bitumen to Shell aviation spirit. Here also are the roadside pumps displayed which measure gallon by gallon in front of the purchaser, so that he can see that he gets full and accurate quantity. The familiar red cans dominate the stall, which also holds samples of all grades of Shell oil suitable for motor vehicles. Novelties can hardly be expected; but, as many of the products displayed, outside the ordinary motor spirit and oil, are not usually handled by the private owner, the visitor will find quite a number of items that will add to his knowledge of the wonderful products that emanate from a common base. In any case, this stall makes

(Continued overleaf).



OF "BATTLESHIP" FAME: THE NEW 11-9 BEARDMORE.

exhaust-heated and capable of being regulated from the dashboard before the driver. The vacuum tank is mounted on the intake manifold, while underneath the carburetter is a metal tray to catch

# A LUXURIOUS LIGHT CAR OF HIGH EFFICIENCY

**L**UXURIOUS in every sense of the term is the new 10-12 h.p. Straker-Squire. That it is unusually high in efficiency goes without saying, for it has all the racing experience of the wonderful Straker-Squire "Six" built into its design.

The standard four-seater, fully loaded, has lapped Brooklands at 55 m.p.h. and climbed the test hill in 15 seconds.

Write to-day for full details of this luxurious light car that brings a new standard of efficiency into economical motoring.

See it on Stand 259 at Olympia.

**STRAKER-SQUIRE, Ltd., ANGEL Rd., EDMONTON, N.18.**

Telephone: Tottenham 2393.

## BRIEF SPECIFICATION:

4-cylinder engine 65X110 mm. R.A.C. Rating 10.4 h.p., overhead valves. Detachable head. Thermo siphon cooling. Forced lubrication. Magneto ignition. Inverted cone clutch. Four speeds and reverse. Right-hand change. Spiral bevel drive. Internal expanding brakes, long semi-elliptic springs front and rear. Steel detachable wheels, 710 X 90 non-skid tyres; 9 ft. wheelbase, 3 ft. 10 in. track. Smith's electric starting and lighting, double windscreen, hood, leather upholstery, clock, speedometer, electric horn, grease-gun lubrication, petrol gauge, etc.

## NEW MODELS AND REDUCED PRICES.

10-12 H.P. 2-seater with dickey complete ..	£425
10-12 H.P. 4-seater ..	£450
15-20 H.P. Chassis ..	£540
15-20 H.P. 2 or 4 seater ..	£725
24-80 H.P. 6-cyl. Chassis ..	£1,150
24-80 H.P. 6-cyl., 2 or 4-seater ..	£1,450

# Straker Squire

## The CLASSIC CALCOTT

10.5 h.p. Two-Seater ..	£325
11.9 h.p. Two-Seater ..	£425
13.9 h.p. Two-Seater ..	£450
13.9 h.p. Four-Seater ..	£475
13.9 h.p. Coupé ..	£525
13.9 h.p. Saloon ..	£575
13.9 h.p. All-Weather Four-Seater ..	£575

Numerous demands for a Calcott Car of larger dimensions and horsepower have led to the introduction of the 13.9 h.p. Model. This new power unit has passed the severest tests on bench and road and will more than uphold the Calcott tradition for power and reliability.

STAND NO.  
**260**  
OLYMPIA  
Nov. 3—11

Illustrated particulars from  
**CALCOTT BROS. LTD.,  
COVENTRY.**

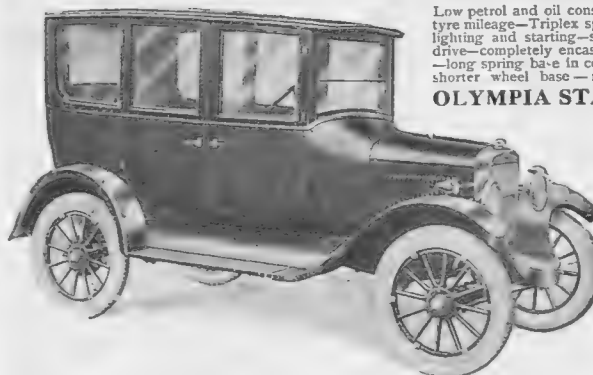
Established 1885.



## A Few Overland Features

Low petrol and oil consumption—high tyre mileage—Triplex springs—electric lighting and starting—silent rear axle drive—completely encased power plant—long spring base in conjunction with shorter wheel base—road adhesion

OLYMPIA STAND 264



Economy and Dependability, characterise the 1923 Overland Sedan. It has no rival in comfort, richness of finish, quality of performance—or price.

Overland Triplex Springs act as a pneumatic cushion between you and the bumpy road. They save the car and passenger from road wear and tear. They prolong the life of the car, reduce upkeep costs and thus contribute an unusual economy in tyres, in fuel and in car maintenance.

The Sedan is beautifully upholstered in rich velour over Marshall type springs. Five passengers ride comfortably in the wide, roomy seats. Every appointment reflects quality and refinement.

Rain-proof—dust-proof—cool in summer, warm in winter, it is exactly suited for afternoon and evening use. Completely equipped with every detail necessary for immediate use and five Fisk tyres .. £395

## 1923 PRICES

British Built Model All-Weather Touring Car	£365
British Built Model, 2/3 Seater with double Dickey ..	£350
Sedan ..	£395
Three-quarter Landulet ..	£495
All-Weather Model (Heatonson) ..	£465
Standard Model Touring Car ..	£268
Traveller's Brougham ..	£290
Van ..	£240
Chassis, Pleasure (de Luxe) ..	£255
Chassis, Pleasure (Standard) ..	£230
Chassis, Commercial (Standard) ..	£200

Send for Literature.

**WILLYS OVERLAND CROSSLEY LIMITED**

British Factory and Sales Department

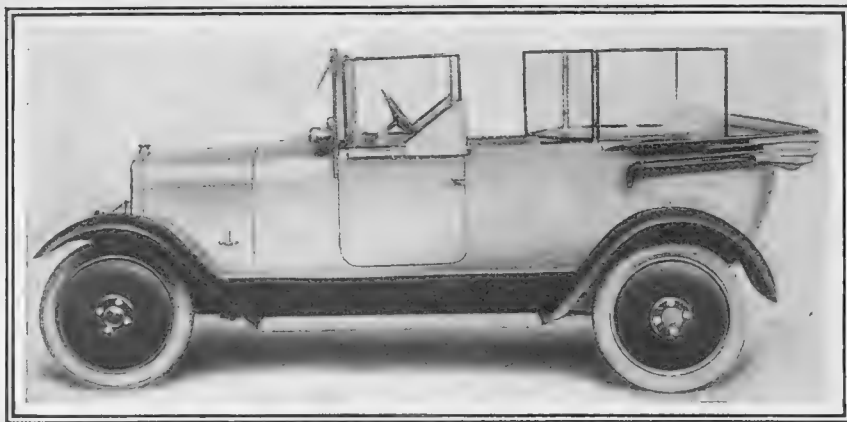
HEATON CHAPEL, MANCHESTER

Showrooms: 151-3, Great Portland St., London, W.1.

London Service Depot: 111, Lots Road, King's Rd., London, S.W.

*Overland*

Four-Door  
Sedan  
£395



MUCH ADMIRER AT THE SHOW: AN INTERESTING HISPANO-SUIZA.

*Continued.*

an admirable meeting spot, as it is at the extreme far end of the hall, should the visitor desire to find his friends, who may have wandered far away from him in their search for novelties.

At the White City, the Anglo-American Oil Co., Ltd., are exhibiting their "Golden" pump and "Victory" pump systems

of bulk storage. Outside and inside pumps are shown, so that the visitor can take the opportunity of making a personal test of their accuracy, though these have now been approved by the Standards Department of the Board of Trade. In addition, stationary and portable outfits for storing lubricating oils, Pratt's spirit, and Anglo benzole will be on view, which should prove interesting to large commercial consumers, garage-owners, and the like, for their labour-saving devices.

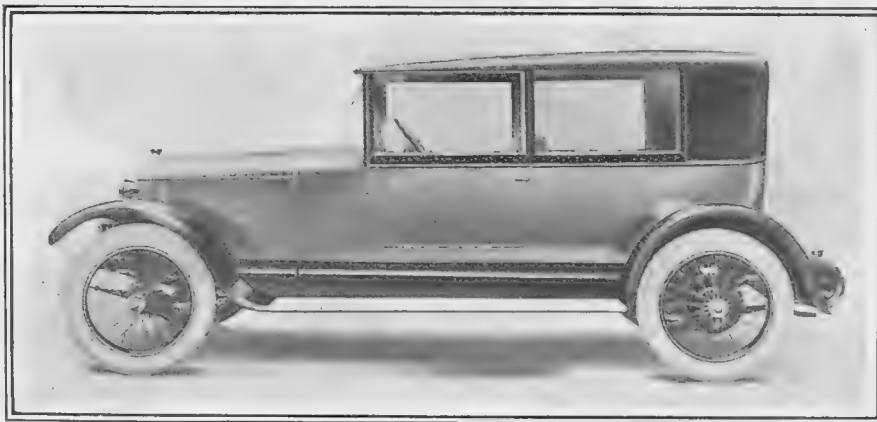
Lodge Plugs  
(Stand No. 462,  
Olympia).

A useful little tool to enable sparking-plug points to be set to the correct gap can be obtained free of charge by calling at the stand

of Lodge Plugs, Ltd., in the gallery at Olympia. The makers of these well-known plugs have always

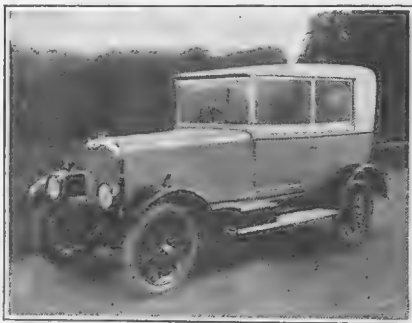
endeavoured to impress upon motorists the importance of the plug-gaps being correct; and with the higher compression ratios now adopted by motor-designers, accurate gap-setting is more important than ever. With higher compression, the resistance to be overcome by the spark is greater; and if the spark-plug gaps are even a little too wide, misfiring and loss of power will result, due to no apparent cause. The Lodge plug-gap gauge is a neat pocket tool, nickel-plated, and having two feeler blades clearly marked for setting plug-points, for use with magneto and coil ignition systems. It is well worth while for motorists always to carry one of them—especially as they are to be obtained for the asking. Among the items on the Lodge Plug stand is the Lodge priming plug, which combines the ordinary standard Lodge plug with a priming tap enabling liquid petrol to be injected into the cylinders at the most effective spot—where the sparking-plug is situated—to facilitate starting in cold weather. This plug is made with the standard metric, 1-2 in. taper gas, and 7-8 in. American threads, while its cost is only 7s. 6d. Besides the full range of the regular models of Lodge plugs, the new Lodge spark-gap terminal—one of their latest novelties—is on view. These terminals—costing 1s. 6d. apiece—provide a spark-gap which is beneficial to those

*(Continued overleaf.)*



ON A 1923 DAIMLER CHASSIS: AN EXCELLENT ALL-WEATHER BODY BY WATKINS AND DONCASTER.

Have you seen the new Hillman?



#### 1923 MODELS

11 h.p. All-Weather 2-Seater	£430
11 h.p. All-Weather 4-Seater	£450
11 h.p. Coupé 2-Seater . . .	£495
11 h.p. Coupé 4-Seater . . .	£530

*Specification and full particulars from*

The HILLMAN MOTOR CAR CO., LTD.,  
COVENTRY.

STAND NO.  
290

OLYMPIA Nov. 3-11

The Guaranteed Car

*Hillman*

**RUSTON-HORNSBY**  
The Lincoln Car of Quality and Value

#### 1923 PRICES

The Ruston Fifteen Family Car	£475
The Ruston Sixteen All Season Car	£525
The Ruston Twenty All Season Car	£575

*Other Prices on Application.*

STAND  
251  
OLYMPIA  
Nov 3-11



THE RUSTON TWENTY  
ALL SEASON CAR.

A visit will confirm that the R.H. Models stand out as offering value unequalled in the Automobile World. The Roomy Body of graceful lines harmonises with the mechanical excellence of a Vehicle renowned for Reliability and Durability.

*Send for Catalogue 6004.*

**Ruston & Hornsby Ltd.**  
MOTOR WORKS LINCOLN

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Lincoln 640



# Humber

STAND  
**257**  
OLYMPIA

The latest and foremost in Light Car value—the 8 h.p. Humber Light Car—has attracted much attention at Olympia. It is a remarkable little car in every sense of the word, in fact, a  
**HUMBER CAR IN MINIATURE.**

**HUMBER LIMITED, COVENTRY.**

LONDON:

City Showrooms - 32, Holborn Viaduct, E.C.1.

West End Showrooms | Humber House, 94, New Bond Street, W.1.

and Export Dept. |  
Service Depot - Canterbury Road, Kilburn, N.W.6.

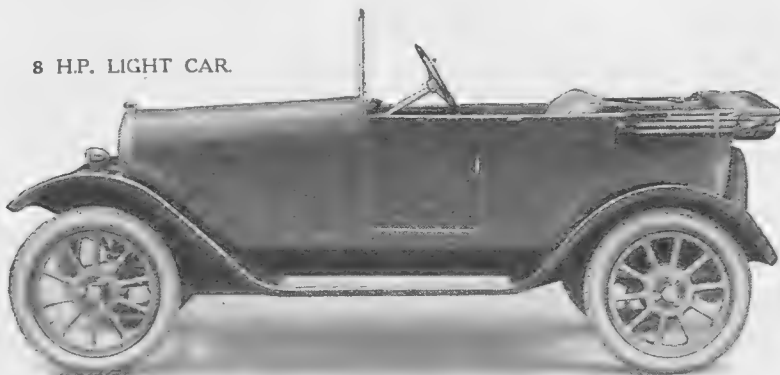
## New Standards of Efficiency

THE Humber Models for 1923 embody the latest improvements in motoring comfort and economy. Side by side with considerable price reductions, new features in bodywork and notable refinements in Engine details have been introduced. Five of the new models are being shown at Olympia.

8 h.p. Light Car	-	-	-	-	£275
11.4 h.p. 4-Seater Touring Car	-	-	-	-	£525
11.4 h.p. 2-Door Saloon	-	-	-	-	£625
15.9 h.p. 5-Seater Touring Car	-	-	-	-	£750
15.9 h.p. Saloon - Landaulette	-	-	-	-	£985

The numerous improvements effected in both the 11.4 h.p. and 15.9 h.p. models are of such special importance as to make an inspection worth more than ordinary attention. Our representatives at the Show will be pleased to give you fuller particulars. Our Stand is No. 257.

8 H.P. LIGHT CAR.



# BEARDMORE

BUILDERS OF BATTLESHIPS

AND THE

XI . IX  
**BEARDMORE**  
**CAR**

The 11.9 Beardmore worthily upholds the traditions of this famous house, and should be inspected by all admirers of highest grade engineering.

The prices reveal remarkable value and comparison will prove that it is

**BEST TO BUY A BEARDMORE**

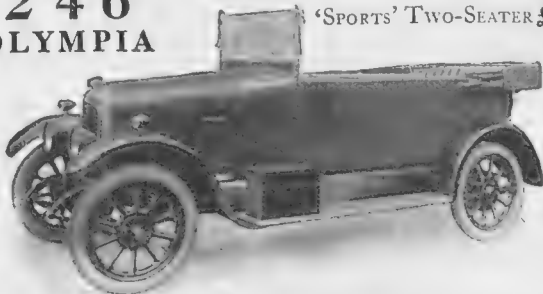
STAND No.

**246**  
OLYMPIA

TWO-SEATER - - - £475

FOUR-SEATER - - - £495

'SPORTS' TWO-SEATER £550



**BEARDMORE MOTORS LIMITED,**  
**112, GT. PORTLAND ST., LONDON, W.1.**

Telegrams: "Ausdaimo, West", London. Telephone: Museum 550 & 551  
& LIGHT CAR WORKS, ANNIESLAND, GLASGOW.

COME TO THE MOTOR SHOW  
AND MAKE A DIRECT LINE FOR

**STAND 284 OLYMPIA**

where you will find

**THE WONDER LIGHT CAR**

**The New**  
**10 h.p.**



COMPLETELY EQUIPPED

2-Seater **£275** Family  
with Dickey 2 1/4 Seater

The above price includes ELECTRIC LIGHTING and SELF-STARTING SETS, SPARE WHEEL and TYRE, HOOD, SIDE CURTAINS, etc., etc.

**50 MILES PER HOUR!**  
**45-50 MILES PER GALLON!**

Sales Organisation:

**BRITISH MOTOR TRADING CORPORATION, LTD.,**  
132-135, Long Acre, W.C. 2

Agents all over the World.

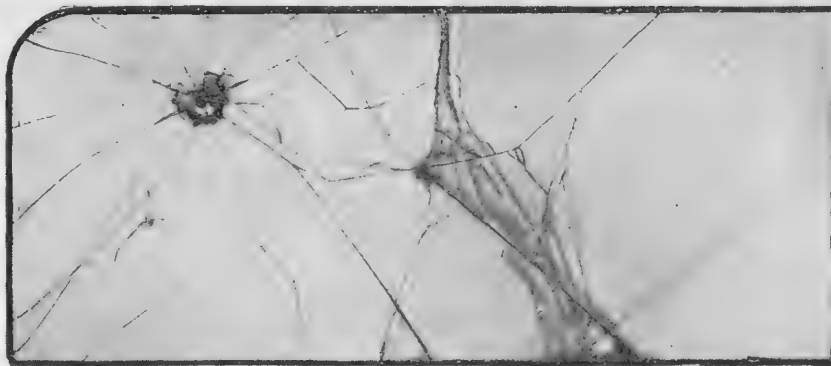
**SWIFT OF COVENTRY LTD., COVENTRY.**

Irish Depot: 15-17 South King St., Dublin

*Continued.*  
engines prone to misfire through soot and oil gathering on the plugs. The terminals are easy to fit, and have proved so effective on Ford engines that the Lodge Company now supply sets of sparking-plug wires for Ford cars with the Lodge spark-gap terminals already fitted, as well as the usual coil-box terminals, at the special low price of 7s. 6d. per set, complete, ready to interchange with the existing spark-plug wires.

**Triplex Glass**  
(Stand No. 145,  
White City).

If it were possible to make a law that all glass fitted to motor vehicles should be of the "safety first" variety, the Triplex Safety Glass stand in the east wing at the White City would need to be no larger. For, like the product itself, its safety is only apparent when the danger takes place, as it appears like ordinary glass to the beholder. Yet it is one of the master ideas that have been developed out of motoring—absolutely safe when broken, in not permitting its fragments to cut the passengers to pieces. Yet, beyond a few types of goggles and a model of a glass screen fitted with Triplex Safety Glass, there is little to make a big display on the stall; but it is well worth visiting, in order to look at a section of the two sheets of glass inter-



HIT BY A SHOT WHICH DID NOT PENETRATE IT: THE TRIPLEX SAFETY-GLASS WIND-SCREEN OF SIR HAMAR GREENWOOD'S ARMoured LIMOUSINE ROLLS-ROYCE.

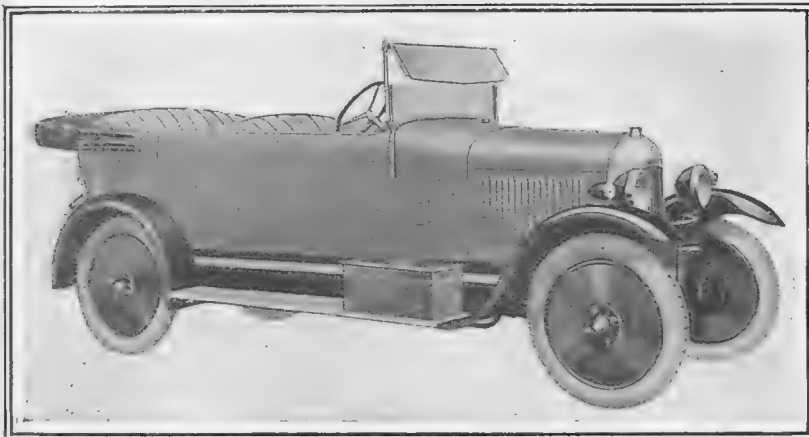
An ex-Constable of the R.I.C., writing to the Triplex Safety Glass Co., said: "I have pleasure in forwarding you portion of wind-screen, made with Triplex Safety Glass, which was fitted to an armoured limousine Rolls-Royce, and used by Sir Hamar Greenwood, Bt., Chief Secretary of Ireland. This car was fired upon in May 1921, in Dublin. One shot hit the wind-screen and embedded itself in the glass, but failed to penetrate; and in my opinion, had ordinary glass been fitted, I should have certainly been wounded in the head, if not killed—to say nothing of the attendant wounds from shattered glass."

leaved with transparent celluloid material so cleverly that it appears to be a single sheet of transparent glass. Within its frame safety lies for all who are wise enough to use it on their cars as window-lights and screens.

**Citroën**  
(Stand No. 242,  
Olympia).

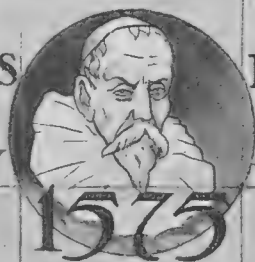
A car that can beat American competition in France will always be an interesting proposition to be inspected, and the Citroën stand is interesting from several points of view. Nowadays most of the taxi-cabs in Paris are Citroën cars, and, as they stand this hard work, no better testimonial need be given of their design and construction. On the staging at Olympia are various Citroën cars of 8-h.p., 10-h.p., and 11-h.p., exhibiting enclosed coachwork as well as the open touring model. They were always at a

[Continued overleaf.]



A CAPITAL FRENCH CAR: THE CITROËN.

LUCAS  
*Founder*  
*Distillery*



BOLS  
*of the*  
*Amsterdam*

The world's  
favourite  
Liqueurs  
for 346 Years.

**BOLS'**  
**VERY OLD GIN**

DRY CURAÇAO  
CRÈME DE MENTHE  
MARASCHINO AND  
KUMMEL

WHOLESALE AGENTS U.K.

BROWN-GORE & CO. 40, TRINITY SQUARE, LONDON, E.C.3.

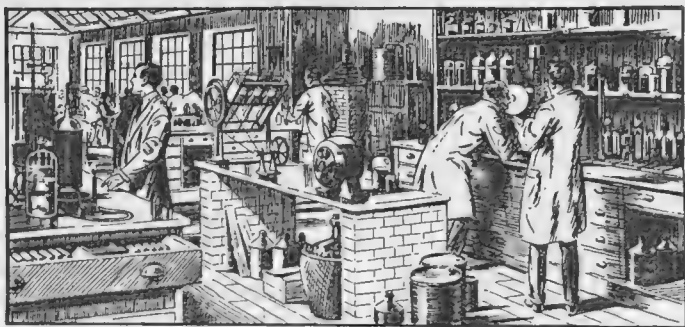
There's worth  
in  
**Kenilworth**

Fine tobacco leaf, like fine wine, improves with age. Mellowed by the lapse of years the tobacco in Kenilworth cigarettes possesses that rare charm of flavour and aroma which age and quality alone can give.

1/6 for 20; 3/8 for 50;  
7/4 for 100.



COPE BROS. & Co.,  
LTD., LONDON AND  
LIVERPOOL.



# 1,000 Tests a day

At Llandarcy—where "BP" Motor Spirit is produced—1,000 Laboratory tests are made every day.

These tests cover every stage in the progress of the oil through the refinery. The British chemists carrying out these tests are sentinels protecting the interests of the British motorist.

For power, purity, and every quality of a good Motor Spirit, "BP" is always the same—and *always* the "Best Possible."

"BP" is the only entirely British Petrol—British in every stage from the Crude Oil well to the familiar Khaki Can.

*British Capital—British Enterprise—British Labour.*

MOTOR SHOW, Stand No. 208, White City

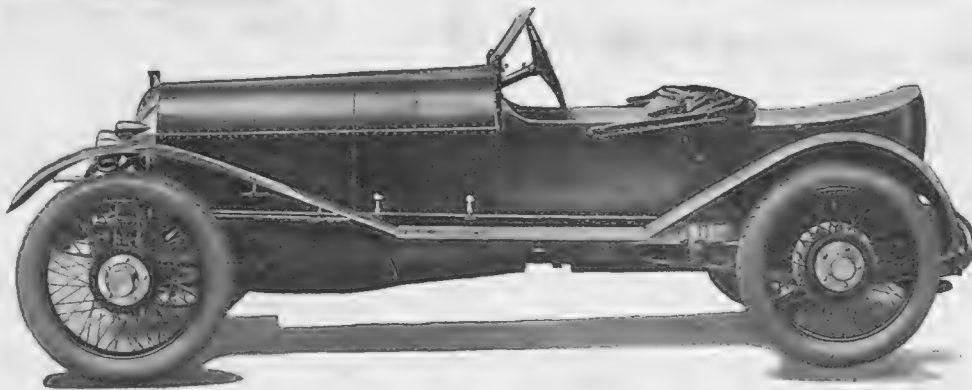


**British Petroleum Co., Ltd.**

**22, FENCHURCH ST, LONDON E.C., 3**

Distributing Organization of the  
**ANGLO-PERSIAN OIL CO. LTD.**

For specification  
and full details  
of this and other  
models write for  
fully illustrated  
and descriptive  
Catalogue.



Stand No.  
**8,**  
White City,  
Nov. 3 to 11.

The HERBERT ENGINEERING Company, Limited,  
have pleasure in announcing their  
**NEW H.E. 2-LITRE MODEL**  
PRICE **£450** COMPLETE

which is on view at the WHITE CITY EXHIBITION.

## CURRENT PRICE LIST.

14-40 h.p. H.E. Sports Model Chassis, complete with all lamps, electric horn, spare wheel and tyre, instrument board, speedometer and revolution counter - £550	14-20 h.p. H.E. Chassis, complete with all lamps, electric horn, spare wheel and tyre, instrument board, speedometer, clock and tools - £450	14-20 h.p. H.E. All-Weather Model - £750
14-40 h.p. H.E. 2-Seater Sports Model - £700	14-20 h.p. H.E. 2-Seater Standard Model - £600	14-20 h.p. H.E. Saloon Coupé - £750
14-40 h.p. H.E. 4-Seater Sports Model - £750	14-20 h.p. H.E. 4-Seater Standard Model - £650	14-20 h.p. H.E. Coupé Model - £800
		14-20 h.p. Coupé de Luxe - £850
		14-20 h.p. H.E. Saloon - £850
		14-20 h.p. H.E. Landalette - £900

Facilities arranged for taking your present car in part payment. Deferred payments if desired.

The HERBERT ENGINEERING Company Ltd.  
Wolsey Road, Caversham.  
**READING.**

Telephones  
1254 READING.

Telegrams  
HYRBENGIN Reading.

Continued.]

moderate price, and so were not expected to be reduced in cost this year. Now better coachwork and better equipment are installed on all these chassis. But M. André Citroën is coming over from France to tell his agents in this country how he gives so much for the price paid for the vehicles. During the Motor Show last year one of the pleasant functions was the Citroën luncheon at the Hotel Metropole. This year it was to be repeated on the Tuesday of Motor Show week, so doubtless on that occasion the latest programme of the Citroën 1923 cars was revealed. At present, prices are going up in France, so there is small chance of their reduction here. But the exhibits on the stand are the best testimony for the value given.

**B.P. Spirit**  
(Stand No. 208,  
White City).

At the far end of the east block is the stand at which every British visitor to the exhibition can look with proprietary interest. It is that of the British Petroleum Company, in which the nation is a large shareholder, so that its samples of motor spirit, whether in pumps, cans, or test-tubes, can be viewed with pride for the quality of the product. Like other stalls devoted to motor fuel, here are the familiar coloured cans, the roadside pumps, and other means of storing B.P. motor spirit in small and large quantities. Here also are illustrations of the refinery on the shores of the Bristol Channel, where the crude oil is treated, so that those who wish to learn how B.P. spirit is produced can take the opportunity of increasing their knowledge on the subject. And it is very well worth taking the trouble to learn in this case, as it is in many another!

## THE SECOND VISIT.

(Continued from page 230.)

pounds, or I renew my option and you gain one more hundred pounds."

"But why do you do this?"

"Why? I do not follow you, Mr. Jones."

"Why do you take an option on a play and encourage so much hope if you are not in earnest?"

"You must not say I am not in earnest. I took your play—at your terms—because I liked it. It is scarcely a commercial proposition, but I see its good points and I wish to encourage you. I do not think it is for the public taste at the moment, but... that does not mean I shall not do it. With the right cast, it might attract, as I told you when I saw you first. But the cast is one of the principal difficulties. When I had to choose a play to follow Telepoon's I was confronted with the difficulty of casting yours. For the principal part, now—who?"

"Didn't you think of Frederick Pastin?"

"Pastin might be right. I do not know. He is very expensive. But the woman is most important. I could think of no one for the woman."

"But Elizabeth Capper—"

Miss Capper would not do. Moreover, Miss Capper and I have fallen out. She is too big for her boots, that girl. Besides, she is too dear. Then there is the Punch and Judy man. Who could play that? Only one actor in London, and he is already engaged."

"The Punch and Judy man? Whom do you mean?"

"Isn't he in your play? No! What am I thinking of? Ah, yes. He is in that one of Saphter's. I have to read so many that I get confused. Let me see. Yours is 'The Possessors,' is it not? I remember. There

is a part of a Duke. Very difficult to cast. He is in one act only, and you must have a good man."

"Your idea was Terence Kennedy."

"Terence Kennedy! My dear Sir, my very dear Sir! Do you know his salary? How could I pay that for just one act? No, Mr. Jones; that is the difficulty. We must have the right people for your play, or it will fail. Just at present we cannot get the right people. But let us be patient. The play is written. It will not die. In fact, I hope it will live—live for ever, Mr. Jones. Come and see me again some day. Have you written any more? No. Well, well. You must keep to it, Mr. Jones—keep to it. We need some new blood in the theatre very badly—very badly."

When Nicholas reached home his wife glanced once at his face and then went out and bought muffins, which he liked.

"Anything come for me—any letter, any message?" he asked, after tea.

"Rutherleys 'phoned. They want a hundred thousand word novelette by the eleventh, if you can manage it. They've got the cover ready. It's called 'I Don't Care if You Are the Governor's Son,' by 'Ruth Rapture.' I told them I thought you could write that up. Hope I was right, Nicholas?"

"You were quite right, Mabel." [THE END.]

The *Sphere* for November 11 will contain a fine full-page portrait of the new Lord Chancellor—Viscount Cave. This portrait is appearing exclusively in the *Sphere*. The Roman Bath in the Strand forms the subject of a charming illustration by Mr. F. Matania, and some special photographs and notes by an expert hand. Mr. Scotland Liddell—the *Sphere's* special correspondent in Constantinople—contributes some further interesting pictures and notes.



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says the *Gillette Safety Razor*.

For years you have known about me, but for some reason or other we have never got any nearer.

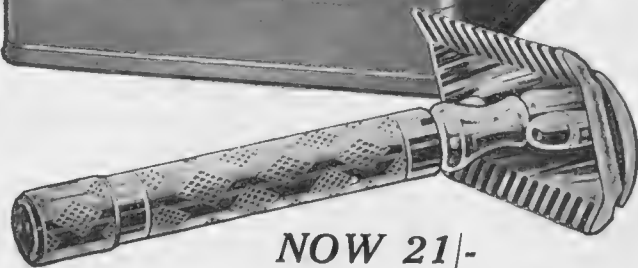
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## THE LIGHTS OF PARIS.

## A Play-Poem.

The *répétitions générales* succeed one another with such rapidity that one is kept busy wandering from theatre to theatre. At the Théâtre Français M. François Porché has given us that rare thing—a play in verse. It is called "Le Chevalier de Colomb," and relates the unhappy fate of a companion of Columbus who, after years on the sea, has come to rest on his own estate in Spain. He represents the spirit of adventure, and only love attaches him to the shore. But that love deceives him. His wife Béatrix (whom Mlle. Ventura represents as an elegant figure of old stained-glass) has given her heart to a beautiful young officer and has been married to the Chevalier only because of his fame. The Chevalier leaves land and love one night and goes again to face tempests and hurricanes in the search for new worlds.



GIVING A CONCERT AT THE AEOLIAN HALL ON NOVEMBER 15: MISS OLIVE GOFF.

Miss Olive Goff, the talented young soprano, is giving her second recital at the Aeolian Hall on November 15. A most attractive programme has been arranged, and Mr. Herbert Heyner will assist.

Photograph by Foulsham and Banfield.

## Le Bargy's Parrot.

M Le Bargy was the Chevalier. He interpreted his rôle with ferocious magniloquence. There is a dumb actor—a monkey, who proved very bad-tempered during the rehearsals. He would allow nobody but Mme. Simone (who was the *metteur en scène*) and Mlle. Bovy (who made a delightful young boy) to approach him. There is also a parrot with vivid green and red feathers. It is a superb creature which acts admirably. It screams whenever the text requires. Nevertheless, it was not quite tame enough to appear perched on the fist of M. Le Bargy. It was chained to the back of a chair. But the other night it improvised a part of its rôle which M. Porché had not foreseen. M. Le Bargy was talking to the animal in so passionate a fashion that, panic-stricken, it snapped its chain and sought refuge in the auditorium. There were parrot-screches, women's screams, shouts and laughter. Not until the bird had been soothed and taken back into the *coulisses* could M Le Bargy resume his tirade!

Oh, Quel Nu! One does not go to the Concert Mayol in search of new worlds. The discoveries there made are of quite another order. We are shown the "Passions" under the aspect of pretty girls hardly veiled by yellow lace. They even do without the yellow lace in the last *tableau* of "La Pendule des Amours." The costumiers and the *metteur en scène* of the Concert Mayol have taken care that the revue should deserve its name—"Oh, Quel Nu!"

## Parisys.

The merit of this show is to have the charming Parisys as interpreter. She is full of high spirits and originality. First she appears as the *Poulbote* who does not want to be queen of her district, but has a nervous attack when a friend of hers is elected. She sings with her accustomed verve "Gavroche" songs on which she puts her very personal stamp. As the "Garçonne"—the heroine of the book which is all the rage—she cuts a pleasant

[Continued overleaf.]



AT THE OPENING MEET OF THE BLANKNEY: MR. CHARLES LONGCROFT, MRS. ROBIN BUXTON, COLONEL BUXTON, AND LIEUTENANT-COLONEL THE HON. VERNON WILLEY, M.P., M.F.H. (L TO R).

The opening meet of the Blankney took place at Blankney Hall. Our photograph shows some well-known followers of the Hunt, and the Master, Lieutenant-Colonel the Hon. Vernon Willey, M.P., son of Lord Barnby.—[Photograph by C.N.]

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The problem is: They were introduced at a dance recently. Now he has walked home with her, and has given her a beautiful box of "Viking" Assorted Chocolates—evidently a man of good judgment and discriminating taste. Surely there would be no harm in introducing him to the family?

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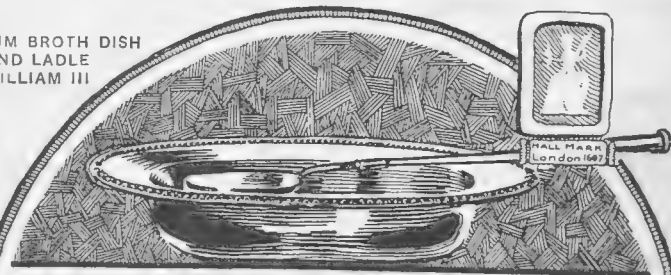
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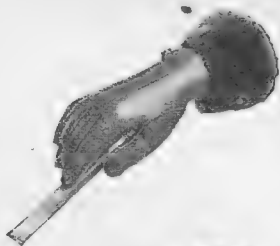
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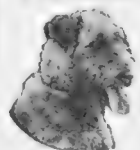


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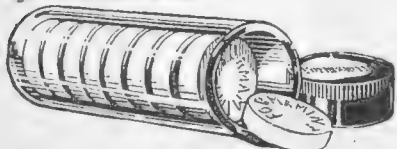
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silhouette in black velvet with white satin gilet and a Pearl White "tam" on her luminous hair. Garbed in silver, she represents the *friandise*, and throws to the spectators, with sprightly clumsiness, sweetmeats in paper.

**Novel** The Parisienne has found "Passe-Temps." a new *passe-temps* for her unoccupied afternoons.

*Fémina* has organised matinées devoted to Fashion! It could not but be a success. *La Mode* is discussed in the form of causeries and dialogues. M. Jean Bastia and Mlle. Margel, for example, had an argument about the narrow skirt and the wide skirt. There is a scene in which a modern dramatist divides his comedy, not into acts and *tableaux*, but into sixteen dresses and twenty hats. It is a famous dressmaker who reads and receives the piece, and directs the rehearsals. A piece of chalk in one hand and scissors in the other, he cuts, modifies, adds or suppresses the cues which are not in keeping with the colour of the robes.

**Fashion Matinées.** On another Friday Jean-Gabriel Domergue, the recognised painter of all the *élégantes*, attracted a huge audience. He gave a witty lecture on the "Styles à la Mode." He had for interlocutor the charming actress Denise Hébert. Together they made a piquant history of Fashion through the Ages. These causeries are much appreciated. But the *défilés* of mannequins from the best houses in Paris are not less eagerly awaited. There are also dances in which appear the delightful Quinault with his slender and supple partner, Miss Iris Rowe.

**New Dances.** Talking of dances, I hear that new steps are to be brought to the capital. The Parisian salons are going to adopt for this winter season the "Sampa." At a certain moment the

saxophone hushes, the banjo interrupts its syncopated noise, the violin grows quieter, the drum deadens, while the piano plays a Brazilian refrain. The dancers then begin their curious contortions. In the country of its origin it is the custom to scan the rhythm by shaking a dry water-melon. In France a cardboard box filled with dry beans does the trick. What happy nights we have in prospect!

**La Houli.** Dance, somebody said, is born from the need of animals for unreasoned agitation. It is more the privilege of young animals than of human beings; colts, young dogs, goats, are superior to us in not repeating the same steps over and over again. That is why dancing teachers make great efforts to find something new. I see the day when dancing will be a complete sport—that is to say, when moving your feet won't be sufficient, but shoulders, head, and ears will have to take their part. We have had lately the demonstration of "La Houli"—a sort of imitation of the rolling sea. The creator has put down on paper how to do it. There are about ten different things to do. When, paper in hand, one tries in front of a looking-glass to execute the steps indicated, it does not look a bit like the "Houli." I wonder if the salons will see many "houlistes"?

#### The Chrysanthemum Show.

The Exhibition of Chrysanthemums is one of the first fashionable reunions of the year. For the inauguration by official personages it usually rains. This year the novelty was that it did not rain—it froze. It was better. Madame hates the rain when she has some new frock to display. There was a huge crowd—above all, composed of women of all sizes and shapes. The chrysanthemums also were of all sizes and shapes. Some were enormous and variegated. Their intermingled

petals are like the multitudinous legs of some prodigious animal. One looked haughty in its purple robe. Another was blood-red and gold, like a torero cape. Every one had a name evocative of some great personage or of a great event. One was called "Armistice"; another was "General French"; a third, all ruffled, was "Riquet à la Houppe." One may like or detest chrysanthemums, but these "grave fairies of autumn" leave nobody indifferent. JEANNETTE.

"London's Entertainments," the new two-penny monthly, will be found a most useful publication by both Londoners and visitors to the Metropolis who want to be "put wise" as to the best places of amusement. The little journal is cleverly written and arranged, and contains interesting articles as well as a concise account of the films, plays, restaurants, concerts, and dance places, as well as devoting a page to art exhibitions. The contents for Nov. 1, the initial number, include an article by Cyril Maude on his finest part, and a criticism of Mr. Somerset Maugham's "East of Suez," by Dr. P. C. Chang, the Chinese playwright.

The fifth Victory Ball takes place at the Albert Hall to-day (Wednesday, November 8), and promises to be a brilliant success. The Victory Balls up to date have brought in over £40,000 for charities. This year the Ball is being given for the Nation's Fund for Nurses. This fund is now doing splendid work for old, sick, and disabled nurses, in giving pensions at the rate of £350 a month. There are many attractions, and there will be several surprises; £250 is being offered in six prizes for the best and most original costume. There will be an exhibition of the new Stumbling Waltz. Miss Norma and Miss Constance Talmadge will be present at the ball.

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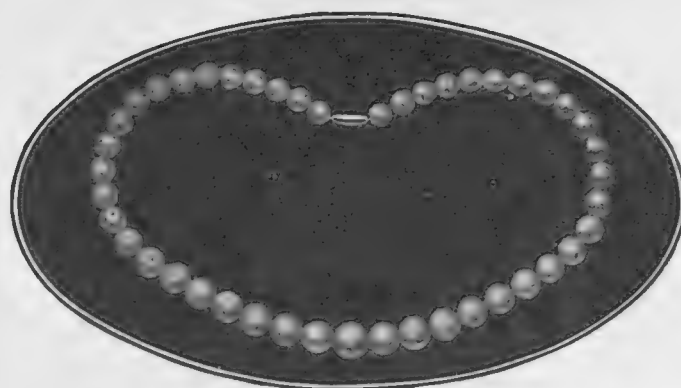


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dreadful reality of the dramatic critic's calling. Here, you are rather apt to suppose, is a gay fellow who spends his life in dress clothes, who rotates between the stalls of the theatre and a box at the Opera. Who, you are consequently inclined to inquire, would not, under these delightful circumstances, be a mellow, a rather portly old man of the world—would not, in fact, be extremely like Mr. A. B. Walkley?

"A. B. W." But Mr. Walkley is one of the few dramatic critics who come near to the popular ideal of their calling, and he is, in consequence, almost totally unlike a dramatic critic. That airy grace, that magnificent affectation of worldliness, that international range of reference which must be the envy of M. Berlitz—these impressive items in Mr. Walkley's repertory have survived in some miraculous and unexplained manner the dreadful grind of the dreary round of a dramatic critic's existence.

## The Critic's Round.

The life in the autumn, when the Thespian crops are coming up all around with alarming rapidity, must be dreadful beyond words. No delicate imagination, no fantastic sense of humour could conceivably survive the dreadful round of the theatres. Perpetual dinners at the wrong hour of the evening, eternal drives to the theatre, invariable speeches by the grinning interpreters after the curtain has fallen upon the unchanging third-rate play—there is a life which would make most men bitter and some men mad.

"St. J. E." Yet they persevere amazingly. And there is (pace Mr. Cochran) a surprising measure of intelligence in the general body of their judgments. But one of them—and one of the fairest—has devoted himself with the vehemence which he inherited from a great predecessor to admonishing the lovely ladies who smile behind the footlights. Something of the traditions of



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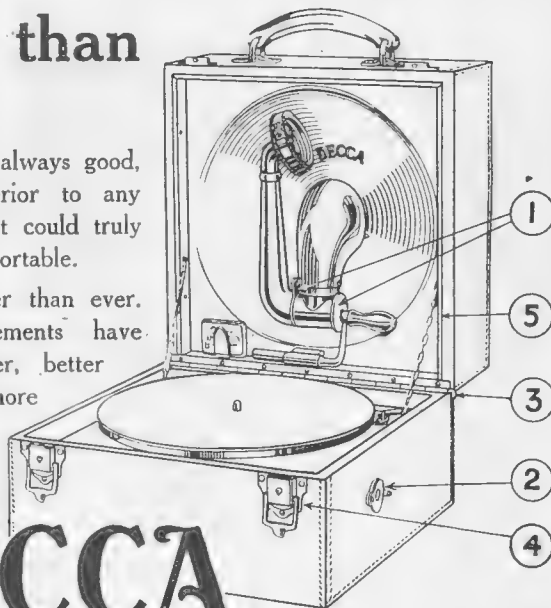
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(Continued.)

of the drama has been a commonplace of dramatic criticism ever since Aristotle started that entirely superfluous profession. It was always a good line, affording openings for the most comforting gush of reminiscences of those days when a play was a play, and John Philip Kemble, Sir. . . . But, of course, Mr. Ervine is not actuated by such base desires as these. He has merely been telling the young person that she cannot act. For the good of her soul. And because he is a stern fellow.

**The Reply.** One young lady, however, distinctly refused to weep when she read her Sunday paper in bed—and wrote an answer. It was a good answer. To the effect that she had got no chance to learn to act, and couldn't help it. But the real truth, one feels, is simpler still. No actress is a great actress until she is a Great Actress. And announced as such on the programme. Then the audience know when to be thrilled. Until then, she must be content just to be an actress and to be told that she doesn't know how to act.

**The Diva.** And the way, in England at any rate, to be recognised as a great actress is to come from somewhere else. Thirty years ago it was France and Italy. Ten years ago it was Ireland. One day, perhaps, it will be Wigan. But that exotic quality is the essential thing in a dramatic reputation. The actress, to succeed in London, must have some of the mysterious foreign quality of the Prima Donna. Then we all sit up and prepare to applaud. And the critics go home and look out their adjectives.

**Why Worry?** Mr. Ervine is alarmed by the young actress of Gentle Birth, who makes her way by push—and pull—without the assistance of the slightest

vestige of dramatic ability. One could name one or two. But then they will never get far enough to present a real menace



THE MASTER OF THE MEYNELL AND HIS WIFE: SIR HAROLD AND LADY NUTTING. Sir Harold, the second Baronet, was formerly in the 17th Lancers, and at one time was A.D.C. to the Governor-General of Australia. In 1913 he married Enid Hester Nina, daughter of Mr. F. B. Homan-Mulock, of Ballycumber House, King's County.

Photograph by Topical.

to the stage. There are still young ladies of intelligence where Miss Irene Vanbrugh came from. And we aren't really worried about it.

The tremendous success of last year's Three Arts Club Ball led to many fantastic offers of large sums of money for tickets that could not be purchased. If all the enthusiastic dancers who left it too late last year will come along now and repeat their generous offers, the same sum of money they were prepared to spend on one ticket would secure a box for a party of five or six, on Thursday, December 7. The particular theme of this year's ball will be fairy tales and pantomime stories. Covent Garden will be filled with characters which will take us all back to childhood's happy days. All the double tickets are already sold. Single tickets are limited in number, and should be secured at once, price £2 2s. each, from Miss Margaret Chute, Three Arts Club, 19a, Marylebone Road, W.1.

The memorial service on Bournville Village Green for the late Mr. George Cadbury was attended by a vast congregation from all parts of the country. Among those present were friends and relatives of the deceased, the Lord Mayor of Birmingham (Alderman David Davies), Sir George Newman, K.C.B., M.D., the Right Hon. J. W. Wilson, members of the Birmingham City Council, and representatives of the *Daily News*, Messrs. J. S. Fry and Sons, Ltd., the National Adult School Council, the Society of Friends, the Bournville Works, and numerous religious organisations. An address was given by Dr. H. T. Hodgkin, M.A., M.B., who extolled Mr. George Cadbury as a man whose life was spent in evolving schemes for the betterment of his fellow-men, instancing the Bournville Village Trust and the "Factory in a Garden."

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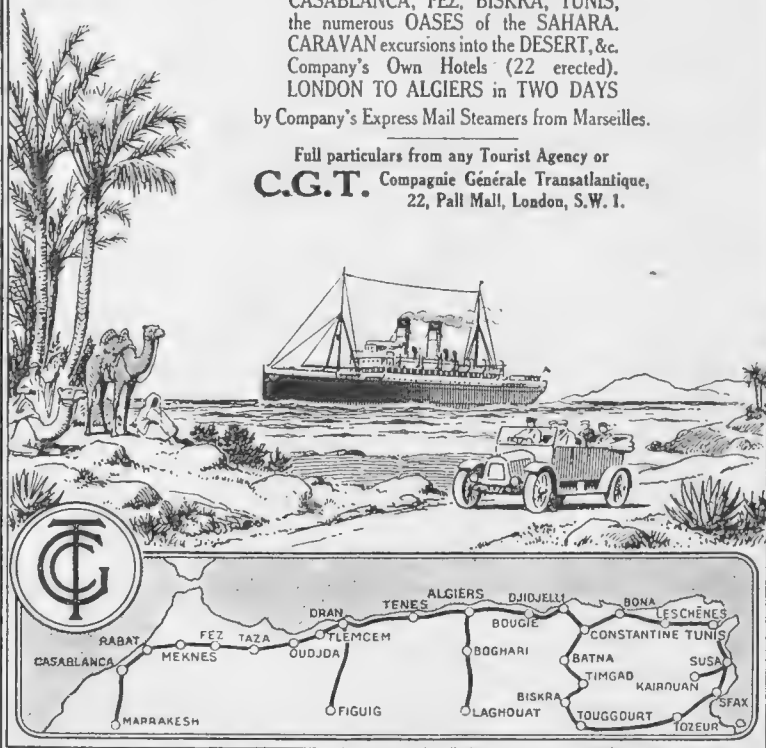
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One object is to fight the film on teeth—that viscons coat you feel. Film is ever-present, ever-forming. It clings to teeth, gets between the teeth and stays there.

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Very few people have escaped some effects of film. Despite the tooth brush, teeth troubles have been constantly increasing.

So dental science long has sought a way to fight that film. That research has discovered

two effective methods. Ample tests have proved them. Nearly all the world over now those methods are accepted and employed.

Both are embodied in a dentifrice called Pepsodent—a scientific tooth paste, based on modern knowledge. With Pepsodent, one may apply those film combatants several times a day.

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Science also finds that we should daily bring some aids to Nature.

The saliva contains a starch digestant, designed to digest starch deposits. Otherwise they may gum the teeth, ferment there and form acid.

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Sketch, 8/11/22

## MOTOR SHOW NOTES.

**Ruston-Hornsby** (Stand No. 251, Olympia). Two new models are to be seen at the Ruston-Hornsby stand at Olympia, situated at the end of the second row of those stagings at the south side of the hall near the annexe. The Ruston "Sixteen" and the Ruston "Twenty," are their titles, both displayed with standard touring bodies and marked at prices that should attract plenty of buyers to this famous firm of agricultural engineers. Both chassis are fitted with the engine, clutch, and gear-box in one unit, as may be seen by the 20-h.p. unit staged separately, as well as the complete cars. Also the "Sixteen" and the "Twenty" Ruston-Hornsby cars are of similar design, the difference being that in the smaller new model the engine is of 80 mm. bore, and the chassis has a 9 ft. 9 in. wheel-base; whereas in the "Twenty," the engine is 90 mm. bore—they both have a stroke of 130 mm.—and the wheel-base is 10 ft. 6 in., or 9 in. longer. Pressure oil system is provided by an original type of pump, withdrawable as a unit, with its filters and fittings, from the crank-case top as its chief departure from accepted modern practice. Both models are also equipped with rigid side-curtains opening with the doors, and have a special receptacle provided in the coachwork to contain them when not in use, which is accessible without disturbing the passengers. In fact, accessibility is the keynote of the new Ruston-Hornsby models, both as regards the chassis and the coachwork fittings. The 16-h.p. develops 19 b.h.p. at 1000 revolutions per minute, and can be accelerated to a maximum of 40 b.h.p., which is the best indication of the power available

on the road; 25 b.h.p. is the amount developed at 1000 revolutions per minute for the 20-h.p., and this has a maximum of 50 b.h.p. With very large, roomy, and substantial all-weather bodies, the prices are extraordinarily moderate, for the 16-h.p. complete car with all usual modern equipment costs only £525, and the 20-h.p., similarly fitted, £575. Those are pre-war values. The large number of agriculturists who are customers of this Lincoln firm, and who require a full-sized family touring-car equal to taking the cart-tracks as smoothly as the roads, and yet are willing to pay only a very moderate price for the machine, have been catered for most generously by the firm. Strength and lasting qualities appear to be the characteristics of these new models. Two 15-h.p. Rustons fitted with standard touring and all-weather bodies are also shown.

**Smith's Accessories**  
(Stand No. 505,  
Olympia Gallery).

Those in search of the numerous odds and ends that add to the convenience of the motor-carriage owner, from carburettors to mascots, will be interested in the display made on S. Smith and Sons' (M. A.), Ltd., stall in the gallery at Olympia. Speedometers, clocks, oil and fuel gauges, foot-pumps, plug-testers, engine-revolution indicators, Smith's carburettors in various types, jacks, horns (both air-bulb, electric, and mechanical in their operating), besides picnic baskets and canteens for two persons or twelve, can be found here, as well as many other "gadgets" that appeal to the owner-driver. Mascots are in such variety that both gay and grave motorists will find something to please their fancy to affix to the radiator cap and add to the finish of its exterior.

## HUNTING NOTES.

**Hunting Gossip from the North.** As to the barbarous North, sport there has long been more than worthy of John Paul Jefferson Jones and his "pleasing and witty fashionables"; and if successful management alone will count for anything, the present season will go far towards preserving Northumberland's pride of place.

With the Duke now Master of the pack which bears his family name, it seems as though the ancient glories of the Percys may in some measure be revived; but the recent closing of Alnwick Castle is a heavy blow to the social aspect of the Hunt. In the necessary and frequent absence of the Duke much will devolve upon the Joint-Master, Mr. Arthur Scholefield, whose mansion on the coast is fast becoming the eighth, or at any rate the ninth, wonder of the world.

Two former Masters of the Percy are also hunting countries in Northumberland. Cheery Alec Browne is this season bearing ably and alone the responsibilities of the West Percy—the old Coquetdale country of thirsty memory; and "Rolly" Milvain is showing grand sport as Master, huntsman, secretary, committee and subscriber of a useful little country of his own.

Mr. Buddle Atkinson comes of age this year as Master of the Morpeth, in which truly "cut-'em-down" country Colonel "Peter" Cookson, ably assisted by his daughter and other ladies of the Hunt, has dealt with the wire with all the enthusiasm and efficiency (and, in miniature, something of the organisation, also) with which he used in days gone by to run the First and smartest of the "Tins."

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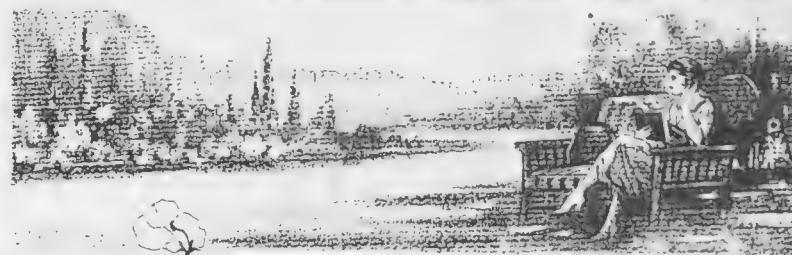


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Liquid and Tablets. The 3/- size contains nearly four times the 1/3 size.

## CITY NOTES.

## OUR STROLLER IN THROGMORTON STREET.

"CAN'T see it myself"—and the speaker put on his glasses as he picked up the Paris List. "I know they talk the franc to five hundred—"

"Some say it will go in the same direction as the mark and the lira."

"Which to my mind is absurd. Sorry," he said sarcastically, as a clerk, rushing by, fell over his foot and went a purler along the Stock Exchange floor.

"Many people are seriously concerned about this slump. Because, after all, there's a heap of British investors' money locked up in French bonds."

"Well, you know the argument: our own country is so deeply interested in French finance that we can't afford to let France drift into a moratorium."

"What would happen in that case?" asked Our Stroller.

"Cash payments of interest would be suspended, and you would get funding certificates entitling you to the money at the time that the moratorium expired."

"Same as Brazil had?"

"And is likely to get again, so far as I can see. It's simply tragical, the way in which Brazilian bonds have fallen."

"All because of the war. That's at the bottom of the trouble. This General Election business is only a passing phase, of course—"

"Who's going to get in?"

"Whichever side promises the most benefits to the unemployed."

"In that case, Labour will leave the others at the post. And I don't think that Labour wants—"

"I'm sure it doesn't. The leaders aren't ready for office. What a drop we should see in stocks and shares if the Labour Party

came home! My giddy aunt!"—and he shaded his eyes with one hand.

"We should have seen prices go much worse than they have done if a Labour Government were at all likely."

"Of course we should. Hi, Monkey-Face!"

The venerable member addressed came up to them and pulled the ears of one until the victim shouted for mercy. Our Stroller wandered towards the Home Railway Market.

"Nothing doing," a dealer in the intervening Oil department assured him. "We're starving. The public seem to have forgotten our very existence."

"And you take a mean revenge by putting prices continually lower," Our Stroller laughed.

"It's the vicious circle," the jobber pointed out. "People won't buy because prices are dull: prices are dull because there's no interest being taken in the market. The circle is complete."

"It swings full wheel. I suppose the Rubber Market has killed Oil."

"More or less. The Rubber Market was due for a rise, though, and nobody can begrudge it a bit of business. Cheers up the public, too. They had lost a terrible amount of money over it in the past."

"But won't the Rubber business all fizzle out again? They tell me there's not much actual cash coming into the Market."

"There I think you're wrong," a broker converted. "I was looking through a bunch of Names last account, and I was rather astonished to see what a number of well-known companies were taking up the stock."

"May have been on contango."

"Possibly, of course; only there's so little carry-over in the Rubber Market that I hardly think the shares are simply being taken in by money-lenders. No; what I

believe is that some of the Trust companies are putting away Rubber shares."

"They might do worse," argued another member. "After all, a Trust company can sit tight till all's blue; they are not in the same position as poor devils like us, who have to pay housekeeping bills out of the losses we make in the markets."

"Wonder how it is that Stock Exchange men never admit having made a profit," Our Stroller soliloquised. "They're all the same. And yet there are about four thousand of them who—"

"By the end of the year," he overheard, "we nearly always find a little trade in Home Rails springs up as Christmas comes into sight. Oh yes: South Western Deferred is one of the best speculative purchases of the lot. There's a five-point rise in the stock, provided Labour doesn't get in."

"There's no fear of that?"

"They don't seem over-confident about it," Our Stroller said to himself. "But South-Western Deferred may be worth remembering."

"A good Preference? Yes, rather—of course I know one. Anglo-Persian Eights at twenty-four and three."

"That's not bad," Our Stroller's thoughts ran on. "Wonder I didn't think of that before."

A few men were looking at a paper, and laughing at some of its tips.

"Worst bucket-shop in the City. They take your money, and you may never see it again, even if you do make a paper profit."

Our Stroller peered over the shoulder of the man holding the paper. "Oh, that thing!" said he. "We get it sent to us for nothing in the country—"

"Just as well I was near that door," he completed, as he stood in the safe shelter of Shorter's Court once more.

Friday, Nov. 3, 1922.

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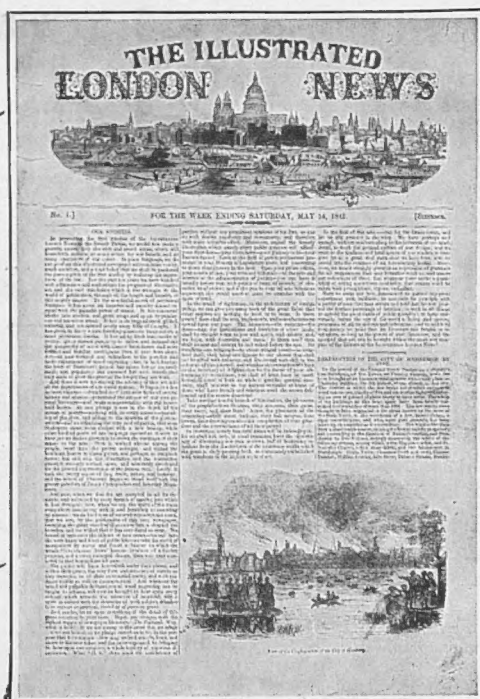
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